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ABSTRACT

The appendices to a report on the LIGRU Project, which deals with the reading of literature at comprehensive school level and comprises a goal analysis of the objectives of instruction, both in and with the help of literature, are provided in this volume. The comprehensive school is the Swedish compulsory nine-year school for pupils between 7 and 16 years of age. Appendix A provides bibliographic citations, cross-referenced to goal description in Appendix B, from the literature of Sweden, Austria, Bulgaria, Denmark, East Germany, Finland, Great Britain, Iran, Norway, Soviet Union, USA, and West Germany. Appendix B provides extracts from the sources in Appendix A, as well as derived goal descriptions. (For related document see ED 059 216, Part 1 of the report.) (DB)

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The LIGRU Project

Göte Klingberg — Bengt Ågren

OBJECTIVES STATED FOR THE USE OF LITERATURE AT SCHOOL

An Empirical Analysis

PART II: APPENDICES

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OBJECTIVES STATED FOR THE USE OF LITERATURE AT SCHOOL

An Empirical Analysis

PART II: APPENDICES

The LIGRU Project deals with literature at comprehensive school level and comprises a goal analysis of the objectives of instruction both in and with the help of literature. In order to arrive at a requirement analysis and an aims programme a list was needed of all the conceivable objectives of the use of literature at school. Source material includes Swedish and foreign curricula, teachers' manuals, articles and pamphlets. The goal descriptions have been catalogued according to a scheme of classification and then analysed.

Department of Educational Research
Gothenburg School of Education
May, 1971

NOTE

LIGRU is short for "Litteraturläsning i grundskolan", i.e. the reading of literature in the comprehensive school (the Swedish compulsory nine-year school for pupils between 7 and 16 years of age, with three stages: the junior, the middle, and the senior, each of three years' duration).

The LIGRU Project is one of the research projects under the Swedish National Board of Education (Bureau L 4) and is being carried out at the Department of Educational Research at the Gothenburg School of Education.

Reports previously published:

Klingberg, G. A Scheme for the Classification of Educational Objectives. Department of Educational Research. Gothenburg School of Education. Research Bulletin No. 5. November, 1970.

Klingberg, G. - Ågren B. Objectives Stated for the Use of Literature at School. An Empirical Analysis. Part I. Department of Educational Research. Gothenburg School of Education. Research Bulletin No. 8. May, 1971.

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Cady, Edwin H. The role of literature for young people today. In: The English Journal, 1955, 44, 268-273. (USA)	1330-1337	B 122 - B 123
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Skoleplan og undervisningsplan for Københavns kommunale skolevaesen (= Curriculum and syllabus for Copenhagen local education). 1961. (DENMARK)	612-616	B 82
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Whipple, Gertrude Characteristics of a sound reading program. In: The forty-eighth yearbook of the National Society for the Study of Education (NSSE). Part II. Reading in the elementary school. The University of Chicago Press. Chicago 1949, 33-53. (USA)	1683-1694	B 192 - B 193
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Årsplaner for norsk i ungdomsskolen (= Syllabus for the school-year in the subject Norwegian at "ungdomsskolen"/the school for the youth/). Forsøksrådet for skoleverket. Oslo 1969. (NORWAY)	1120-1130	B 105
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APPENDIX B

EXTRACTS FROM SOURCE MATERIAL AND DERIVED GOAL DESCRIPTIONS

SWEDEN

Läroplan för grundskolan 1969 (= Curriculum for the Comprehensive School of 1969). Svenska Utbildningsförlaget Liber AB. Stockholm 1969.

General section (Lgr 69:I)

Aims and guidelines

(1-2)
Among other things the school must try to teach them (the pupils) to understand and enjoy literature (p. 13) =

1. understands literature (12)
2. enjoys literature (13)

General recommendations for the function of the school

(3)
The older (pupils) can develop a wide-range of club activities, for example... reading... The school can support and encourage this club activity by permitting the clubs to take part in different arrangements - for example... with a literary evening (p. 31) =

3. takes part in club activity devoting its time to e.g. reading and assists, for example, in a literary evening (16)

(4-8)
In subjects dealing with aesthetic questions the problem of objectivity is brought to the fore when one has to take a stand on different currents and trends in taste within literature... Working with this the pupils get to know the problems of style and taste and increase their ability consciously to apprehend, acquire and appraise aesthetic qualities. But the pupils have also to acquire knowledge of different trends in style and their representatives and of different values behind the trends and the individual contributions... Thereby the

/1-3/

school has to... promote the development of the pupils to awareness, objectivity and a critical disposition. At the same time the pupils have to be stimulated into taking a stand and participating actively as they mature for this (p. 43) =

4. gives an account of different trends in style and taste within the field of literature (11)
5. gives an account of the values behind trends in style and taste and the individual contributions within the field of literature (11)
6. apprehends consciously aesthetic qualities in literature (12)
7. appraises aesthetic qualities in literature in an objective way (12)
8. takes a stand and participates actively in questions concerning aesthetic qualities in literature (16)

(9-14)

In junior classes the instruction in the sex role question ought above all to be aimed at avoiding stereotype conceptions of sex roles by presenting a varied picture of reality. In the upper forms the sex role question ought to be seen as part of a greater psychological, social and economic whole. The causes for and the consequences of the differences in the position of men and women on the labour-market, in the family, and in public life ought to be discussed in such a way as causes the pupils to experience the sex role question as fascinating and engaging with regard to its importance for the individual as well as for society as a whole. The pupils ought to be stimulated into gathering by themselves information and basic data for discussion from film, radio, television, books for young people, newspapers, political debate and so on... Particularly in the subject Swedish opportunities are given to throw light upon the sex role question from a number of psychological and social viewpoints (in analysis of literature, film, theatre, in training to gather information from newspapers and books, as a theme for free dramatic activity, short speeches, discussions and written compositions) (p. 50 f.) =

9. gives an account of the conception that there are sex roles, their causes and consequences (101)

10. gathers information from books for young people and other literature in order to throw light upon the sex role question (102)

11. discusses the sex role question (102)

12. experiences the sex role question as fascinating (103)

13. gives a dramatic form to the sex role question (15)

14. is committed to the sex role question (106)

Syllabus for Swedish (There is also a special, more detailed Supplement for Swedish, examined below. When the same descriptions of aims occur as in the general section they have been brought in here. The page is given as belonging to II:Sv.)

(15)
The instruction in Swedish ought to arouse the pupils´ interest in literature (p. 128) =

15. is interested in literature (14)

(16)
Through reading literature suited to their mental capacity, the pupils ought to become acquainted with some important authors, mainly from recent times (p. 128) =

16. gives an account of some important authors, mainly from recent times, who have written literature suited to the mental capacity of the pupil (11)

(17)
Free reading with individual advice, following the pupils´ own choice from different book collections (p. 129 f.) =

17. chooses in book collections such books that he wants to read (14)

(18)
Reading for experience under the (direct) guidance of the teacher with the aim of stimulating the desire for reading (interest in reading) of the pupils (p. 129 f.) =

/10-17/

18. is interested in reading literature (14)

(19)
Reading of dramatic works with the parts cast (p. 130) =

19. reads the lines of a part of a dramatic work together with others reading other parts (12)

(20)
Drama as a means of experience (p. 130, II:Sv, p. 12) =

20. has experience in reading drama (12, 13)

(21-22)
The pupils´ mainly improvised dramatic creativity as well as their experience of dramatic literature and the art of presentation are of importance for the development of personality (p. 132, II:Sv, p. 7) =

21. creates drama, mainly in an improvised way (15)

22. experiences dramatic literature and dramatic presentation (12, 13)

(23)
In connection with theatrical performances (professional theatre) the teacher has important duties in preparing the pupils and giving them an opportunity, after the performance, to discuss among themselves what they have seen and heard, if possible with the producer and the actors, too (p. 132, II:Sv, p. 7, 12) =

23. discusses professional theatrical performances (12)

(24-28)
It is essential that the instruction (in reading) meets the pupils´ need of imaginative experience and arouses their inclination for reading. Extensive pleasurable reading of literature corresponding to their mental capacity serves in that connection an important purpose. Under proper guidance it develops their taste and contributes to their aesthetic training. Texts that absorb the pupils may give a valuable contribution to the development of their personality (p. 132, II:Sv, p. 16) =

/18-23/

24. satisfies his need of imaginative experience (73)
25. is interested in reading literature (14)
26. has good taste (10)
27. is aesthetically trained (10)
28. is absorbed in literary texts (14)

(29-31)

Reading of different kinds of literature is a natural way of increasing the vocabulary and of developing the sense of language and style. It also exerts an influence on the ability to express oneself in speech and writing (p. 132, II:Sv, p. 16) =

29. defines words (32)
30. registers differences in language and style (12)
31. expresses himself in speech and writing (32)

(32-33)

A continuous programme for reading instruction implies among other things for the teacher... to maintain the pupils' positive attitude to reading and, by means of books for children and young people, to develop their interest in independent reading of more demanding literature (p. 133, II:Sv, p. 18) =

32. is interested in reading (14, 34)
33. is interested in reading more demanding literature (14)

(34-36)

The pupils must be given an opportunity, relatively undisturbed, to experience a text, to be caught by excitement, humour, and atmosphere, when they listen to reading as well as when they are wholly engaged in silent reading (p. 133, II:Sv, p. 20) =

34. is caught by excitement experiencing a text (13)
35. is caught by humour experiencing a text (13)
36. is caught by atmosphere experiencing a text (13)

(37-39)

The discussions and tasks which occur ought to aim at giving a richer experience of the text, at absorbing the pupils in what is read and at enticing their imagination into thoughts about the people and motives of the text. Texts that really interest the pupils will often lead to spontaneous discussions (p. 133, II:Sv, p. 20) =

37. is absorbed in a literary text (14)
38. forms thoughts about people and motifs in a literary text (15)
39. discusses literary texts (12)

(40)

This reading (of literature written for children, youth, and adults) ought to aim at positively influencing their inclination for reading (p. 133, II:Sv, p. 20) =

40. is interested in reading literature (14)

(41-43)

Reading of fictional literature often offers unsought-for opportunities to discuss everyday ethical and social problems. Among other things it gives opportunities to develop the social responsibility of the pupils and their feeling of being allied to people belonging to other races, cultures, and environments (p. 133, II:Sv, p. 21) =

41. discusses everyday ethical and social problems (22)
42. experiences responsibility for other people (23)
43. feels allied to people belonging to other races, cultures, and environments (23)

(44)

Lyric attempts by the pupils must be supported and encouraged (p. 133) =

44. writes lyric poetry on his own (15)

/37-44/

(45)
When pupils are absorbed in the reading of a text it would sometimes be advisable to pay more thorough attention to the author of the text (p. 133) =

45. gives an account of authors of literary texts that are experienced as interesting (11)

(46-47)
Free reading is profitable for school work and can enrich the leisure time of the pupils during and after their school-days. Thus the pupils should often be given time for reading of their own choice (p. 134, II:Sv, p. 22) =

46. is an active reader of literature in leisure time, during and after school-days (16)
47. chooses literature to read at his own option (14)

(48)
Literary texts... can illustrate - or be illustrated by - what is dealt with in other subjects (p. 134, II:Sv, p. 22) =

48. gives an account of different facts treated in different subjects (01)

(49)
Reading in school also gives impetus to leisure time occupation and hobby activity (p. 134, II:Sv, p. 22) =

49. is active in leisure time, for example, in hobby activities (06)

(50-51)
A long-term objective ought to be to interest the pupils in taking part in the varied cultural life that man in our society comes across and that is supplied by books, newspapers and journals, theatre, radio, film, and television. It should be important to the school to contribute to the creating of a candid attitude to cultural activities of different kinds and to get the pupils into the habit of following the

/45-49/

development of forms of expression in, for example, literature, theatre, and film (p. 134, II:Sv, p. 22) =

50. takes part in the cultural life that is supplied by books, newspapers, journals, theatre, radio, film, and television (16)

51. follows the development of forms of expression in, for example, literature, theatre, and film (16)

(52)
For school beginners drawing and painting is a preliminary stage to writing. The children give explanations of their drawings... The account gradually takes the form of short fairy tales or stories (p. 134, I:Sv, p. 26) =

52. tells own tales and stories, interpreting own drawings (15)

(53)
Specimens of Finnish, Faroese, and Icelandic children´s literature can be shown in the epidiascope... (p. 136, II:Sv, p. 36) =

53. recognizes Finnish, Faroese, and Icelandic texts (32)

Syllabus for drawing

(54)
Considerable time ought to be devoted to the pupils´ free pictorial narrative, which gives them an opportunity to give personal expression to experiences and ideas. Stimulation can be got from... drama, film, fairy tales, and stories (p. 153) =

54. gives a pictorial expression to own experiences from drama, film, tales, and stories (15)

Syllabus for "hembygdskunskap" (= local history, geography and nature; a subject at the junior stage)

(55-56)
Many of our children´s songs have the same choice of motifs as the

fields of interest of the subject "hembygdskunskap", for which reason they ought frequently to be made use of. The same applies to the play songs which can inspire to rhythmic movements (p. 181) =

55. is trained in local history, geography, and nature (junior stage) (80, 100)

56. moves rhythmically (junior stage) (92)

(57)
Every opportunity to give the pupils a glimpse of art and literature as far as their ability admits should be carefully utilized (p. 181) =

57. has a glimpse of literature (junior stage) (10)

(58)
Drawing, painting, modelling and other creative manual work included in the subject "hembygdskunskap" should be given considerable scope in teaching. It ought to give the pupils an opportunity to describe experiences freely and to illustrate stories, fairy tales, songs, and games from imagination (p. 181) =

58. illustrates stories, tales, and songs from imagination through drawing, painting, modelling, and other creative manual work (junior stage) (15)

Syllabus for history

(59)
It may also be appropriate to use fragments from... literary works and poems typical of the period that give life and colour to the historical description (p. 185) =

59. is trained in history (100)

Syllabus for art (= optional subject, senior stage)

(There is also a more detailed supplement for art, examined below. When the same descriptions of objectives occur as in the general section they have been brought in here. The page is given as belonging to II:Ko.)

/55-59/

(60-62)
The ability to concentrate the action on the dramatically essential is developed at the same time as one discovers that the effect of a presentation is highly strengthened if elementary rules of drama-technique are observed (p. 208, II:Ko, p. 12) =

60. gives an account of elementary rules of drama-technique (senior stage) (11)

61. discovers that the effect of a dramatic presentation is highly strengthened if elementary rules of drama-technique are observed (senior stage) (12)

62. concentrates (in production of drama) action on the dramatically essential (senior stage) (12)

(63-67)
An important aim for the optional subject art is to give a first glimpse of the rich world of motifs that world drama represents. Above all in form 9, the pupils ought to get an opportunity to discuss and even to act out a rich selection of scenes for practice. The main aim of this dramatic creation is that it should constitute means of expressing an experience, not to bring about a performance before an audience. It is desirable, however, that the pupils some time during their school-days get to experience the exertion and satisfaction that a finished performance before an audience implies (p. 208, II:Ko, p. 13) =

63. gives to some extent an account of world drama (senior stage) (11)

64. discusses a selection of scenes from world drama (senior stage) (12)

65. expresses his experience of some scenes from world drama through dramatic creation (senior stage) (15)

66. experiences satisfaction at taking part in theatricals before an audience (senior stage) (13)

67. experiences exertion in taking part in theatricals before an audience (senior stage) (14)

/60-67/

(68)
Teaching must be directed towards a gradually increased formation of concepts and an enlarged vocabulary through providing it with necessary terms from different artistic fields (that is, for example, from the literary field) (p. 208, II:Ko, p. 14) =

68. gives an account of terms and concepts belonging to the literary field (senior stage) (11)

(69)
Teacher and pupils plan work together (that is, in the optional subject art) starting from a motif or a theme. An experience from real life, a film, a television programme, a piece of music, or a literary motif can give impulses to talk about aims, forms of expression, material, and forms of activity (p. 209) =

69. discusses aims, forms of expression, material, and forms of activity (in the optional subject art) starting from a literary motif (senior stage) (12)

Syllabus for Finnish (subject occurring in districts with Finnish-speaking inhabitants)

(Not reported as the wording is the same as in the syllabus for Swedish)

Supplement. Swedish(Lgr 69 II:Sv) (To some extent accounted for in connection with the syllabus for Swedish in the General section.)

(70-71)
The pupils are encouraged to take the initiative to dramatic activity and to choose, on their own, themes and materials to work with (p. 7) =

70. takes the initiative to dramatic activity (14)

71. chooses themes and materials for dramatic activity (14)

/68-71/

(72)
In the same way one can play at situations and environments starting from... fairy tales, myths and stories, lyric, films, comics, television and radio programmes (p. 8) =

72. plays at situations and environments starting from... fairy tales, myths and stories, lyric poetry, films, comics, television and radio programmes (15)

(73)
In the middle forms the pupils´ demands for a more exciting content begin to increase... Material from books for young people may complement and enrich the pupils´ own ideas and imaginative conceptions (p. 8) =

73. has own ideas and imaginative conceptions (middle stage) (05)

(74)
In this way is founded an understanding for the means that make drama and theatre function effectively (p. 9) =

74. comprehends the means that make drama and theatre function effectively (12)

(75)
The dramatic collage offers a simple and easy method when the pupils, perhaps in order to illustrate a theme or a problem, want to put together material that they regard as essential. The collage can be composed of very short scenes - founded on, for example, parts of plays, belles lettres... (p. 10) =

75. puts together a dramatic collage (using, for example, parts of plays and belles lettres) in order to illustrate a theme or a problem (15)

(76)
Fairy tales can often be presented by large groups (p. 10) =

76. presents together with other pupils fairy tales in a dramatic form (12)

/72-76/

(77)
Poems can be shaped in a dramatic form by the pupils reading them in chorus (p. 10) =

77. reads poems in chorus (12)

(78-79)
Information about professional theatre can gradually be broadened and deal with the technical resources of drama and theatre and the function of the theatre in society (p. 12) =

78. gives an account of the technical resources of drama and theatre (11)

79. gives an account of the function of the theatre in society (11)

(80-81)
(Exercises in senior forms leading to dramatic shaping:) Greater concentration on conscious knowledge of human nature than in lower stages... Situations and courses of events which imply study of relations between individuals and groups... Starting points for improvisations:... Parts of novels, short stories, lyric, films, television and radio programmes (p. 14) =

80. has conscious knowledge of human nature (senior stage) (22, 72)

81. notices relations between individuals and groups (senior stage) (22)

(82-83)
Information about what theatre is and how a theatrical performance comes into existence (junior stage). Information about how a theatrical performance comes into existence (middle stage) (p. 15) =

82. gives an account of what theatre is (junior stage) (11)

83. gives an account of how a theatrical performance comes into existence (junior and middle stages)(11)

(84)
Something about the means that make theatre effective (middle stage) (p. 15) =

84. gives an account of the means that make theatre effective (middle stage) (11)

(85-86)
Information about the technical prerequisites of drama and theatre and their language of form (senior stage) (p. 15) =

85. gives an account of the technical prerequisites of drama and theatre (senior stage) (11)
86. gives an account of the language of form used in drama and theatre (senior stage) (11)

(87)
Outlook on the history of drama and theatre (senior stage) (p. 15) =

87. gives an account of the history of drama and theatre (senior stage) (11)

(88)
An eventful story, a fairy tale or other literary material in verse or prose can be retold by the pupils and be illustrated with, for example, series of pictures, sound tape, sound tape with slides, film, choral speech, dramatization, singing and playing (p. 19) =

88. retells and illustrates an eventful story, a fairy tale or other literary material in verse or prose, for example, through dramatization, singing and playing (15)

(89-95)
Reading of different kinds... gives a rich material for training in oral presentation: free talks, simple discussions, retelling, short speeches, and dramatic presentation. The reading can also lead to different kinds of writing and linguistic observations. In prepared reading aloud the pupils can acquire good training in listening.

/84-88/

The reading has a stimulating as well as a uniting effect. Thus reading of a text can give the pupils cause for seeking out and individually reading other texts with the same or a similar motif (p. 20) =

89. chats and discusses (32)

90. retells read texts (32)

91. makes a short speech (32)

92. presents read texts in a dramatic way (in dialogue form) (32)

93. makes linguistic observations in reading texts (32)

94. listens to texts read aloud (12)

95. looks for other texts with the same or a similar motif (04)

(96)
Reading fictional literature often gives a greater imaginative experience (that is, than reading of ordinary prose) (p. 20) =

96. experiences fictional literature in the imagination (15)

(97-99)
Descriptions in which the young readers recognize themselves and the problems of their own times, but also of the kind that lie far off in time and space and open new perspectives and widen the world... have their place in the reading programme of the school (p. 20) =

97. recognizes himself (in description of human life) (12, 72)

98. recognizes the problems of his own times (102)

99. notices new perspectives and has a broadened outlook on the world (02)

(100-102)
When the pupils are ready, their attention can also be drawn to style or to a problem of interpretation. The stimulation prior to and the talk that follows the joint reading aim among other things at training the pupils to reflect and to try to understand and interpret texts and illustrations of different kinds (p. 20 f.) =

100. reflects on style in a text (12)

101. interprets the meaning of a text (32)

102. tries to understand and interpret texts (34)

(103)
Fictional literature can through a lively description of environment enrich the instruction even in the"orientational subjects" (cf. headings at 175 and 182) (p. 21) =

103. is trained in the"orientational subjects"(0)

(104-107)
The teacher should at an early stage try to stimulate interested pupils in reading in groups or in starting book-clubs... The pupils can present the result to the class, for example, in the form of comments on the literature, and as programmes at school assemblies and at parent-teacher meetings. Literature programmes can create for the pupils valuable opportunities of bridging the class and age gaps within their school (p. 21) =

104. takes part in group reading or book-clubs(16)

105. comments on literature (12)

106. takes part in literary programmes at school assemblies and at parent-teacher meetings (16)

107. bridges class and age gaps within own school (through literature programmes at school assemblies) (26)

(108)
Lyric poetry... A comparison with other means of expression, e.g. pictorial art, music, and dance, can often be made use of in order to give a better understanding of poetry (p. 21) =

108. compares lyric poems with other means of expression, e.g. pictorial art, music, and dance (12)

(109)
In the senior stage the presentations of lyric will also have the purpose of making some of our most noted lyric poets known to the pupils (p. 21) =

109. gives an account of some of the most noted Swedish lyric poets (senior stage) (11)

(110-111)
Modern Swedish lyric poetry and examples of the lyric poetry of the world that is translated into Swedish have to be paid attention to (p. 21) =

110. is trained in modern Swedish lyric poetry (10)

111. is trained in some examples of the lyric poetry of the world that is translated into Swedish (10)

(112)
In school the pupils can make their first acquaintance of lyric poetry through listening to the teacher´s reading (p. 21) =

112. listens to the teacher´s reading lyric poetry aloud (12)

(113-118)
They (= the pupils) ought also to be given the opportunity to read poems to each other. Preferably, they should choose the poems themselves... It is not necessary that the pupil understands every word; it is the total impression, the feeling and the message that have to be perceived. The pupils ought to be given many opportunities of discussing poems spontaneously. By looking themselves for poems that fit into a theme, a feeling, a tone they get opportunities to meet lyric poetry of varied nature and style and by different authors. This can among other things help them to find new forms of expression for their thoughts and experiences. The attempts by the pupils to write lyric poetry must be given strong support and encouragement (p. 21 f.) =

113. reads lyric poetry to class-mates (12)

114. chooses what lyric poetry to read to class-mates (12)

/109-114/

115. notices the total impression, the feeling, and the message in the lyric poetry he reads (12)

116. discusses lyric poetry (12)

117. looks for lyric poetry that fits into a theme, a feeling, a tone (12)

118. writes lyric poetry, finding new forms of expression to own thought and experience (15)

(119-120)
Pictures of an author and his environment, episodes from his life, the author´s own voice on record or tape can increase the interest in reading his works (p. 22) =

119. gives an account of some authors: their environment, and episodes from their life (11)

120. is interested in reading literature by a certain author (14)

(121)
As an exercise in deeper study in the last form an introductory survey of modern Swedish literature starting with Strindberg can be suitable (p. 22) =

121. gives an account of the essential features of modern Swedish literature starting with Strindberg (deeper study, form 9) (11)

(122-124)
It can also be of value that the pupils get to know not only more important Swedish authors but also foreign authors. This can be done through comparing earlier texts with more modern ones in order to bring out how authors from different times and countries treat similar motifs (p. 22) =

122. is trained in some non-Swedish authors (deeper study, form 9) (10)

123. compares the way of treating similar motifs in authors from an earlier and a more modern date (deeper study, form 9) (12)

/115-123/

124. compares the way of treating similar motifs in authors from different countries (deeper study, form 9) (12)

(125-127)

The instruction (in films and television programmes) should already at the junior stage begin with talks about films and programmes suitable for the age level... Such a talk can, for example, begin with the pupils depicting the action and atmosphere at the beginning and at the end of the film, after which they express what they have experienced as essential key positions or turning-points in the film. Such a method can among other things be suitable in order to reveal the message or the purpose of a film or a television programme. From the attempts to interpret the intentions of the film creator or producer it is possible to arrive at viewpoints on the contents and the relation between contents and form (p. 23) =

125. registers the turning-points in a film or a television programme (12)

126. interprets the message or purpose of a film or a television programme (12)

127. describes the connection between contents and form in a film or a television programme (12)

(128)

The behaviour and responses of people and their relations to other people is often the core of the contents of films and television programmes. In talks about films and television programmes it can be convenient to make use of the pupils´ interest in other people. The discussion can at the same time stimulate to less rigid views (p. 24) =

128. has less rigid views on the behaviours and responses of people and of their relations to other people (26)

(129-130)

In the fullest sense of the word the contents of the film or the (television) programme must be the most important, even though the aim of the instruction is also to teach the pupils to observe the for the film typical form as a means of expression (p. 24) =

129. registers the contents of a film or a television programme (12)

130. observes the for the film typical form as a means of expression in films and television programmes (12)

(131-134)

The pupils should... be made aware of their own active role, so that to a certain degree they become accustomed to relating their experiences to their own situation. This means among other things that one should,in higher forms, pay attention to the mechanisms of identification and projection as well as to the unconscious, active process of selection. One can also stimulate the pupils into comparing their own experiences of a film or a television programme with those of other people (p. 24) =

131. relates his experiences of films and television programmes to own situation (12, 72)

132. notices the mechanisms of identification and projection in own experiences of films and television programmes (higher form levels) (12, 72)

133. notices the unconscious, active process of selection in own experiences of films and television programmes (higher form levels) (12, 72)

134. compares own experiences of films and television programmes with those of other people (higher form levels) (12, 22, 72)

(135-137)

Comparisons between the opinions of different critics can show how these opinions agree with one´s own experience. The value of an independent attitude in the choice of programmes as well as to the programmes that one sees, should be stressed (concerns films and television programmes) (p. 24) =

135. compares the opinions of different critics on films and television programmes with own experience (12)

136. has an independent attitude in choosing films and television programmes (16)

/129-136/

137. has an independent attitude to the films and television programmes that he sees (16)

(138)
At the junior stage the pupils can - as a preparation for their own film production - reproduce stories or their own experiences in drawingsor photographs or in series of such pictures. To which are added words and possibly sound illustrations. Exercises of this type ought to be continued on the middle stage (p. 24) =

138. reproduces stories or own experiences in drawings and photographs containing words and possibly sound illustrations (junior and middle stages) (15)

(139-140)
As time goes on interested pupils ought to get an opportunity to produce short films... Films and television programmes can give ideas for the pupils´ own production. Ideas can also be taken from literature... (p. 24 f.) =

139. produces short films (higher form levels) (15)

140. finds ideas in films, television programmes and literature for own production of films (higher form levels) (15)

(141)
Work with stills and films also gives the pupils an opportunity of developing their ability to concentrate on essentials (p. 25) =

141. concentrates on essentials (116)

(142)
One can also draw the pupils´ attention to the possibility of enriching the descriptions (in films) by changing of pictures, close-ups, rhythm of cutting, music, and other sound illustrations (p. 25) =

142. enriches the descriptions in own films by changing of pictures, close-ups, rhythm of cutting, music, and other sound illustrations (12)

/137-142/

(143)
That pupils in speech and writing account for their impressions of films and television programmes should be a common working method in the instruction in Swedish (p. 25) =

143. accounts for own impressions of films and television programmes in speech and writing (32)

(144)
A free narrative in writing will naturally dominate during the first school years. At all stages this form of writing ought to be encouraged and stimulated... As in oral presentation, stories with material from imagination as well as from reality will dominate throughout their school-days (p. 26) =

144. writes free narratives with material from the imagination as well as from reality (15)

(145-146)
Writing in connection with free dramatization can even from the junior stage be undertaken in co-operation between two or more pupils. The notes can concern the main theme of the plot, cast, décor, and an outline of the dialogue. At the higher stages interested pupils can give shape to scenes, plays and film scripts (p. 26) =

145. as preparation for free dramatization makes notes concerning the main theme of the plot, cast, décor, and outline of the dialogue (15)

146. gives shape to scenes, plays and film scripts as forms of free dramatization (middle and senior stages)(15)

(147)
Much depends on the students in the junior stage growing accustomed to (Danish and Norwegian) in such a way that they experience the encounter with these neighbouring languages as natural and pleasurable. Danish and Norwegian picture books, which are translated into Swedish and which the pupils know, can in a suitable way be presented in the original edition (p. 34) =

147. experiences the encounter with the Danish and Norwegian languages as natural and pleasurable (through Danish and Norwegian picture books) (junior stage) (32, 33)

(148)

Already familiar (fairy) tales by, for example, H.C. Andersen and Torbjörn Egner, should be made use of and can give the pupils an encouraging feeling of being able to understand without difficulty (that is, the Danish and Norwegian languages) (p. 35) =

148. feels encouraged in being able to understand Danish and Norwegian without difficulty (through reading already familiar tales in these languages) (33)

(149)

Especially suitable is to use Danish and Norwegian texts... when such questions normally are taken up in the teaching. These texts - whether they are of a more fictional or a more non-fictional nature - then form such a part of the teaching aids that the pupils can gradually come to disregard the linguistic differences and look on them as natural means for a widened orientation and experience (p. 35) =

149. disregards the linguistic difficulties and looks on Danish and Norwegian texts as natural means for a widened orientation and experience (36)

(150)

(At the senior stage) the stress can be put on texts which, within the various subjects, are used in connection with the courses where they naturally belong. As for the subject Swedish this must apply to fiction as well as to ordinary prose... Gradually the pupils get something of a familiarity with the neighbouring countries... they get to know, both what is common and what is different in language, customs, conditions of life, and culture (p. 35 f.) =

150. describes what is common and what is different in Denmark and Norway on the one hand and in Sweden on the other in regard to language, customs, conditions of life, and culture (senior stage) (101)

/147-150/

(151-152)
(Through access to books) the teacher has an opportunity of stimulating the pupils into free reading and increased acquaintance with Scandinavian literature for children and youth (p. 36) =

151. reads on his own initiative literature for children and youth in the other Scandinavian languages (14)
152. has an increased acquaintance with Scandinavian literature for children and youth (10)

Supplement. English (Lgr 69 II:Eng)

(153-154)
In addition to the texts which are a part of the system of teaching aids and are integrated with that, the pupil should also have access to stimulating texts independent of this system. As examples of different forms of extensive reading the following may be mentioned: Reading for experience, that is, reading of fictional texts stimulating to the pupils, where they have to grasp the broad outline of the contents and are stimulated into reading English texts by themselves (p. 21) =

153. grasps the broad outline of the contents of English texts (32)
154. wants to read English texts by himself (34)

(155)
An element of extensive reading, above all associated with reading for information, is so-called "reading for locating", a skill of study technique meaning a quick detecting of exactly the material or information that one is seeking through scanning a bigger text mass. Naturally, reading for locating can be practiced in reading texts of a fictional character, too (p. 21) =

155. detects wanted material or information through scanning a big text mass (112)

(156)
With suitable texts at hand different groups can thus choose different fields of interest for their extensive reading (p. 22) =

156. chooses texts for extensive reading in English (34)

(157-158)
Good extensive texts can often supply experiences and feelings of different kinds and give the pupils the experience of having profited by something through the agency of the foreign language (p. 33) =

157. experiences feelings of different kinds reading texts in English (33)

158. feels having profited by reading texts in English (33)

(159)
Different everyday situations can be dramatized and the pupils can dramatize and afterwards perform certain texts (p. 33) =

159. dramatizes and performs in English everyday situations and read texts (15, 35)

Supplement. Music (Lgr 69 II:Mu)

(160)
The following types of repertoire should be represented at the junior stage:... play and movement songs; singing games; Swedish children´s songs; songs connected with other subjects, chiefly "orientational subjects"(p. 7) =

160. sings play and movement songs, children´s and other songs (junior stage) (12)

(161)
The following types of songs should be represented in the pupils´stock: songs from different countries...; songs from older times, the songs of our time; nature and hiking songs; religious songs and hymns (p. 14) =

161. sings songs from different countries and times including nature and hiking songs and religious songs and hymns (12)

(162)
The pupils ought to get an opportunity to add sounds to texts, especially to lyric poetry but also to prose. Adding sounds means that, starting from the text, one tries to produce and find sounds (concrete sounds, instrumental and vocal sounds) adhering to the contents of the text and intensify the experience of this (p. 41) =

162. produces and finds concrete, instrumental, and vocal sounds adhering to the contents of lyric poetry and prose (15)

(163)
Sometimes lyric poetry can be presented as a melodrama with a chorus and instrumental accompaniment (p. 42) =

163. presents (together with others) lyric poetry as a melodrama with chorus and instrumental accompaniment (12)

Supplement. Drawing (Lgr 69 II:Te)

(164)
At the middle stage the drawings of the pupils are often narrative and romancing. The pupils' world of conceptions is enriched, for example, by their free reading and by radio, film, and television (p. 7 f.) =

164. draws pictures of a narrative and romancing type with the help of ideas from free reading, radio, film, and television (middle stage) (15)

(165)
Exercises... in joining script and picture in free compositions giving expression to a literary content (p. 14) =

165. expresses literary contents through free compositions joining script and picture (senior stage) (15)

/161-165/

(166)
It is extremely desirable that occurrences in the formative arts, architecture and milieu formation, sculpture, painting, drawing and graphic art, art handicraft and industrially moulded objects are related to the social situation and general cultural manifestations, to literature, music, theatre, and film (p. 15) =

166. relates literature, theatre and film to occurrences in the formative arts, architecture, milieu formation, sculpture, painting, drawing, graphic art, art handicraft, and industrially moulded objects (senior stage) (12)

(167-168)
In connection with the showing of films and stills, produced by the pupil, excellent opportunities for oral presentation are given both for matter-of-fact comments and lyric and dramatic interpretations (p. 16) =

167. interprets films and stills produced by pupils in a lyric way (senior stage) (15)

168. interprets films and stills produced by pupils in a dramatic way (senior stage) (15)

(169-170)
Instruction in comics ought to be persued in connection with the subject Swedish and from the beginning aim at getting the pupils into the habit of making a critical contents analysis (p. 24) =

169. analyses the content of comics in a critical way (12)

170. is in the habit of analysing comics in a critical way (16)

(171)
Field of interest: To resort to violence. To study violence as it is presented in different media: film, television, daily press and weeklies, comic books. Stimulation: Reading aloud of the short story "Winter piece" by Thorsten Jonsson or another suitable short story. Showing of the film "To resort to violence" which is based on Jonsson´s

short story or other film of current interest containing streaks of violence. Critical discussion of the short story read and the film shown. Discussion about violence as it is presented in daily press, radio, and television, in comic books, weeklies and entertainment films (p. 51) =

171. discusses violence as it is presented in short stories, films, radio, television, comic books, and weeklies (12, 22, 72)

Supplement. Handicraft (Lgr 69 II:Sl)

(172-173)
Examples of areas of study. Textile handicraft. Forms 3 and 4. Unknown animals. Inspiration: Songs, for example, "Unknown animals" by Olle Adolfsson. Fairy tales, for example, "What do you think happened afterwards?" by Tove Jansson... The teacher´s going through: Knitting, crocheting... Assembling... Individual work: From idea (sketch) to finished object (p. 15) =

172. designs a sketch of a textile figure ("unknown animal" belonging to children´s literature)(forms 3 and 4) (15)
173. produces a textile figure ("unknown animal" belonging to children´s literature) through knitting, crocheting, and assembling (forms 3 and 4) (52)

Supplement. Domestic science. Child theory (Lgr 69 II:Hk Bk)

(174)
Discussion about the pressure to conform to traditional roles that young parents may come across in literature, mass media and the like (p. 29) =

174. discusses traditional roles ascribed to parents (senior stage) (22, 72)

Supplement. "Orientational subjects" (that is, at the junior stage: religion and "hembygdskunskap" (local history, geography and nature), at the middle stage: religion, civics, history, geography and nature studies). Junior stage. Middle stage (Lgr 69 II:Oä LM)

(175)
For individualized studies it is especially important that one has access to a suitable selection of books of varying degree of difficulty. In this selection there should be included fictional literature as well as easy factual and reference books (p. 8) =

175. is trained in the "orientational subjects" (junior stage) (0)

(176-177)
For work in the orientational subjects an ample collection of books should be at hand, easily accessible in every classroom. Such a book collection should include, in addition to reference books, encyclopedias of an elementary type as well as books of other kinds, intended to give descriptions of environment or depictions from different periods, and to arouse the pupils' interest in free reading (p. 27) =

176. is trained in different environments and times (middle stage) (100)

177. is interested in free reading (middle stage) (14, 34)

(178)
Work in religious instruction can be made more concrete by, for example, dramatizations... The dramatizations can be designed as... puppet shows or as plays with simple props (p. 30) =

178. is trained in the subject religion with the help of puppet shows and plays with simple props (middle stage) (20, 100)

(179)
As examples of teaching aids for instruction in civics may be mentioned: literature illustrating the life of men in different environments; films showing living conditions and ways of thinking in different countries (p. 33) =

179. is trained in living conditions and ways of thinking in different environments and countries (middle stage) (100)

(180)
Occurrences within the home district can become starting points for work within a historical field. Thus instruction should link up with relics from former times to be found there; such as... legends and songs (p. 34) =

180. is trained in local history (middle stage) (100)

(181)
Work in history can be illustrated by dramatizations... The dramatization can be designed as... puppet shows or plays with simple props (p. 36) =

181. is trained in the subject history with the help of puppet shows and plays with simple props (middle stage) (100)

Supplement. "Orientational subjects". Senior stage (Lgr 69 II:Oä H)
(The "orientational" subjects are, at the senior stage: religion, civics, history, geography, biology, chemistry and physics.)

(182)
Reading of literary texts, connected with the area of study, and discussions of these texts can increase the understanding of and the specialization in the questions under study (p. 6 f.) =

182. is trained in the "orientational subjects" (senior stage) (0)

(183)
Bible study can be given a partly new angle at the senior stage... Historical and literary aspects can be applied to a greater extent than earlier (p. 14) =

183. applies literary aspects on the Bible (senior stage) (12)

Supplement. Art (= optional subject at the senior stage) (Lgr 69 II:Ko). (To some extent accounted for in connection with the syllabus for art in the General section.)

(184-185)
A type of improvised creation... is a more or less sketchy dramatization of a narrative, a poem, a part of a novel, or the like, with the aim of effecting a personal experience of the text read. Such work should be founded on an analysis of motifs and characters (p. 13) =

184. expresses a personal experience of narratives, poems, parts of novels through a sketchy dramatization (senior stage) (15)

185. analyses motifs and descriptions of characters in narratives, poems, parts of novels (senior stage) (12)

(186)
The pupils´ need for and delight in creating humorous and absurd motifs (that is, in world drama) should also be satisfied (p. 13) =

186. creates (on the stage) humorous and absurd motifs from world drama (senior stage) (12)

(187-188)
In places where school theatre performances take place, the pupils ought to be stimulated to go to the theatre. Through television, opportunities for theatre experiences are given even in places not reached by touring theatre companies... Afterwards they should get an opportunity to discuss the play. To begin with talks and discussions can start from what the pupils have conceived as essential in plot and description of characters. Gradually they may also treat theatre-technical qualities as the joint effect of production, light, sound, décor, and the actors´ personal means of expression (p. 13 f.) =

187. discusses the essential in plot and description of characters in plays seen on the stage or on television (senior stage) (12)

/184-187/

188. discusses theatre-technical qualities, as the joint effect of production, light, sound, décor, and the actors´ personal means of expression, in plays seen on the stage or on television (senior stage) (12)

(189-190)
Performances of radio plays can be taped and... become the object of deeper studies in the group. Moreover, the pupils become creative to a greater extent than when they see plays on television or on the stage, since they have to form conceptions of characters and environments in the play. In that way radio theatre develops imagination and the talent for active listening (p. 14) =

the
189. forms conceptions in imagination of people and environments in a play (senior stage) (15)

190. listens actively (senior stage) (12)

(191-192)
Orientation on the history and present development of the theatre can be given in connection with the pupils´ theatre experiences (p. 14) =

191. gives an account of the history of theatre (senior stage) (11)

192. gives an account of the recent development of the theatre (senior stage) (11)

Supplement. Freely selected work (= subject at the senior stage)
(Lgr 69 II:Fva)

(193-198)
Examples of activities: Literature: Aim: To give the pupils an opportunity to read as well as to listen to lyric poetry, drama, and prose, to stimulate them in their own creative efforts and to give interested pupils an opportunity to do simple jobs in the library. Contents: Reading of lyric poetry, drama, prose, and pictures, following their own interest, alone or in a group. Joint or individual listening to recited or dramatized texts or to texts set to music.

Visits from authors. Discussions with the aim of interpreting and comparing experiences. Supervison in observations of the functions of symbols in words, pictures and sounds. Attempts to express in an unpretentious form thoughts and feelings in words/pictures (tone, picture, chorus, dramatization), for example, in theme studies (the seasons - love - right and wrong - topics of the day). Arrangements with the aim of creating atmosphere. Opportunity for interested pupils to do simple jobs in the library, for example, exhibitions (p. 14 f.) =

193. reads lyric poetry, drama, prose and pictures (senior stage) (12)
194. listens to read and dramatized texts or texts set to music (senior stage) (12)
195. interprets and compares experiences in reading of or listening to literature (senior stage) (12)
196. observes symbol functions in words, pictures, and sounds (senior stage) (12)
197. expresses in an unpretentious form thoughts and feelings in words/pictures (senior stage) (15)
198. does simple jobs in the library (senior stage) (112)

SWEDEN

Axberger, Gunnar - Blomqvist, Gunnar, utg. (= ed.)
Möte med svenska författare från Strindberg till 30-talet (= Encounter with Swedish authors from Strindberg to the thirties).
Läromedelsförlagen: Svenska Bokförlaget. Stockholm 1966.

(199-204)
If one is to attempt to interest young people in worthwhile literature in the midst of the active restive and sensitive age of puberty, one must undoubtedly present them above all with books that appeal to their imagination and satisfy their desire for excitement and humour. But equally important is to offer them literature where they can find expression for their emotions and recognize their own problems, or where they meet the new world which is beginning to open up before them outside the walls of home and school. On the other hand, of course, these demands must not obscure the requirements of artistic quality or the wish that the school should give a certain general literary knowledge (p. IV) =

199. takes interest in worthwhile literature (senior stage) (14)
200. satisfies his desire for excitement and humour (senior stage) (73)
201. finds in literature expression for his emotions (senior stage) (12, 72)
202. recognizes his own problems in literature (senior stage) (12, 72)
203. accounts for the new world which is opening up before him outside the walls of home and school (senior stage) (101)
204. has a certain general literary knowledge (senior stage) (11)

SWEDEN

Axberger, Gunnar - Isling, Ake - Lindstrand, Lars
Studieplan för litteraturundervisning på enhetsskolans högstadium
(= Syllabus for literature teaching in the senior stage of the
comprehensive school).
Almqvist & Wiksell. Stockholm 1953.

(205)
The most pressing task for literature teaching in the comprehensive school may be considered as being to establish good reading habits in the pupils (p. 9) =

205. has good reading habits (senior stage) (16)

(206)
There is at present so much rich, varied and "amusing" genuine literature - both Swedish and foreign - that young people need not to be referred to quasi-literature. To awaken the teenager´s taste and interest for this genuine literature and to lead them into this world with careful adaptation after maturity is a task which corresponds directly to the school´s formative work (p. 9) =

206. takes an interest in genuine literature (senior stage) (14)

(207-213)
It is equally important that the pupil is gradually trained to read with discernment, personal involvement and a certain critical independence. It should be made clear to him that there are other ways of enjoying a book than to rush through the pages hunting for excitement and sensation. At least more mature pupils are not unreceptive to the enjoyment of seeing and listening while reading, of experiencing an atmosphere, a setting or a face, of thinking about people and problems that they meet (p. 9) =

207. reads with discernment (senior stage) (12)

208. reads with personal involvement (senior stage) (13)

209. reads with a certain critical independence (senior stage) (12)

210. is aware that there are other ways of enjoying a book than to rush through the pages hunting for excitement and sensation (senior stage) (12)

211. enjoys seeing and listening while reading, experiencing an atmosphere, a setting, a face (senior stage) (12, 13)

212. thinks about people he meets in literature (senior stage) (22, 72)

213. thinks about problems he meets in literature (senior stage) (02)

(214-218)

The critical faculty should also be given practice. It does not hurt to take up quasi-literature sometimes for comparison and debate. And it is desirable that the pupil should also learn to read good literature from some personal standpoint in a positive or negative direction. Above all he must be freed from the misconception that manners and customs, modes of expression and actions are authorized in that he meets them in a good book. He must learn to be able to appreciate a colourful character, a drastic setting or a realistic dialogue without seeing it as a model for his own behaviour. If the pupil is stimulated into reading on his own, what is what one is striving after, he is constantly faced, even in the school library books, with scenes, characters and vocabulary which bring up the problem (p. 9 f.) =

214. reads critically (senior stage) (12)

215. takes a stand on literature, in a positive or negative direction (senior stage) (12)

216. realizes that manners and customs, modes of expression and actions are not authorized in that he meets them in a good book (senior stage) (12, 22)

217. appreciates a colourful character, a drastic setting or a realistic dialogue without seeing it as a model for his own behaviour (senior stage) (12, 13, 22)

/207-217/

218. reads on his own (senior stage) (14, 34)

(219-221)
It is also important for the pupil to discover how much of himself, his own problems, his own world he can often meet in literature. Consciously or unconsciously, he should come to know that a good book can open the way to self-knowledge and be of personal help to people. Part of the teaching might be centred round the task: help young people to recognize themselves in literature and through literature to get to know themselves (p. 10) =

219. recognizes himself, his own problems, his own world (senior stage) (72)

220. is aware that a good book can open the way to self-knowledge and be of personal help to people (senior stage) (12, 72)

221. gets to know himself (senior stage) (72)

(222-223)
Finally one must reckon that literature classes in the senior stage should give a certain amount of knowledge. The demands of all-round education should never become dominant, but it must nevertheless be considered desirable that names like Geijer, Tegnér, Runeberg, Rydberg, Strindberg, etc. should not be wholly foreign to the pupil. It is also important that pupils whose taste for reading has been aroused should receive some orientation in literature which may satisfy their reading needs after their time at school (p. 10) =

222. gives some account of the classics in the literature of his own country (senior stage) (11)

223. gives some account of literature which may satisfy his reading needs after his time at school (senior stage) (11)

SWEDEN

Björkman, Torsten
Modersmålsundervisningen på högstadiet: Litteraturläsning (= Teaching the mother tongue at the senior stage: Reading literature).
In: Folkskolan, 1962, 16, No. 5, 9-12.

(224-227)
The reading of literature has undoubtedly a key position among the different branches of the subject of the mother tongue. It provides material both for the pupils´ oral and written presentation, supplies them with patterns for their own linguistic production, broadens their vocabulary, etc. In addition it has the aim of leading the pupils into the world of books and teaching them the art of studying with profit and consideration. Thereby it may be said that reading occupies a key position among school subjects in general (p. 9) =

224. produces linguistically from literary patterns (senior stage) (32)
225. has a broadened vocabulary (senior stage) (31)
226. has learnt to know the world of books (senior stage) (10)
227. knows the art of studying with profit and consideration (senior stage) (116)

(228-230)
With the great majority of pupils it is, however, not difficult to arouse interest for other aspects of good literature as well. It is, perhaps, above all a question of the ability of recognizing one´s own situation in the characters depicted, or being swept along by their problems, because in some way it concerns oneself. It is an important task for literature teaching to make the pupils realize that good books contain a great deal which directly affects them (p. 11) =

228. recognizes his own situation in the characters depicted (senior stage) (12, 72)

229. is swept along by the problems of the characters depicted, because in some way it concerns himself (senior stage) (13, 73)

230. is aware that good books contain a great deal which directly affects him (senior stage) (12, 72)

SWEDEN

Carlgren, Frans
Fostran för frihet - en bok om Kristofferskolan och waldorfpedagogiken
(= Upbringing for freedom - a book about Kristoffer school and
Waldorf pedagogics).
Bonniers. Stockholm 1970.

(231-232)
With a drastic lucidity which has no equal in any other literary form the fairy-tale reveals how the dramatis personae really are - deepest down. The children become acquainted with a knowledge of people which would not be available to them in any other form and which can contribute greatly towards developing their feeling for right and wrong (p. 123) =

231. knows how the dramatis personae of the fairy-tale really are - deepest down (12, 22, 72)

232. has a feeling for what is right and wrong (22)

(233-234)
If the fairy-tales are narrated in good style, laconically, without sentimental moral interpretations, without rational explanations and without the addition of ghastly details, the descriptions of witches and hobgoblins may be a correct way for the children to experience "the evil of the world" before they enter it. One prerequisite is that the one who tells the fairy-tale can with heart and soul describe how the forces of good triumph in the end over their adversaries. Fairy-tales are also in this respect unique. There is no literary form which shows so lucidly man´s inherent scope for transformation (p. 125) =

233. experiences "the evil of the world" in the form of fairy-tales before he enters it in reality (22, 23, 72, 73)

234. is acquainted with man´s inherent scope for transformation (21, 71)

(235-237)
Children who have become accustomed to hearing "genuine" fairy-tales often get gradually a fairly sure taste in this field. Stories which are made out to be fairy-tales, but which in fact contain all too many trivially realistic elements, can awaken their deep displeasure - perhaps not most because the pictures are "real", but because they are not artistic (p. 126) =

235. has a fairly sure taste in fairy-tales (10)

236. is deeply dissatisfied with stories which are made out to be fairy-tales but which in fact contain all too many trivially realistic elements (13)

237. decides when a story is not artistic (12)

(238)
He who has once experienced how much fairy-tales have to give can rightly assess the value of the pictures which usually appear in comics and cartoon films (p. 126) =

238. assesses rightly the value of the pictures which usually appear in comics and cartoon films (12)

SWEDEN

Cullert, Bengt
Fackboken som läromedel (= The text-book as a teaching aid). In:
Lärartidningen/Svensk skoltidning, 1968, No. 35, II-III, XVI

(239-257)

- - - But one can, on the other hand, point to some areas and grades of teaching, where we need a complement to the current teaching aids, for example the text books, and where specialist books and books of fiction can help us to realize more satisfactorily the objective related above. One can, for example, call attention to:

books which are understood by the pupils, which satisfy their own interests and which lead them to reflect upon their own experiences and problems,

books which grant the pupils experiences and increase their range of experience,

books which give the pupils richer and more correct conceptions of practical conditions and contexts in the world around them,

books which stimulate the pupils to independent thinking and independent work, to questions and discussions,

- - -

books with broad descriptions, rich in detail, with an action-packed and concrete method of presentation, which allows intensification and a comprehensive view,

- - -

books about real people, which lead to improved self-knowledge and a deeper sense of community with others,

books about real people far away in time and space and under new conditions of life, which lead to better understanding for that which is different, which lay the foundation for tolerance and broad-mindedness,

books with artistic content, which can transmit artistic experiences, whether the books are tragic or humorous, objective or subjective.

One often hears the demand put forward that the most important task of children´s and young people´s books in instruction should be to lead the young readers into "great literature". The examples taken up here are to point out that they have much more important primary tasks than that: to give pleasure, to stimulate the imagination and intellect, to lead forward to an active reading and a genuine interest in reading at that stage of development the child has reached (p. XVI) =

239. reflects upon his own experiences (72)
240. reflects upon his own problems (72)
241. has experiences (0)
242. widens his experience (0)
243. has richer and more correct conceptions of the practical conditions and contexts in the world around him (02)
244. thinks independently (76)
245. works independently (116)
246. asks questions, discusses (02)
247. has a comprehensive view (0)
248. has improved self-knowledge (72)
249. has a deeper sense of community with others (23)
250. understands better that which is different (02)
251. is tolerant and broad-minded (26)
252. has artistic experiences (12, 13)
253. acquaints himself with "great literature" (16)
254. enjoys himself (03)
255. uses his imagination (05)
256. reads literature actively (16)
257. has a genuine interest in reading literature (14)

/239-257/

SWEDEN

Gerremo, Benkt
Slöjd och böcker (= Handicraft and books).
In: Skolbiblioteket,1966, 12, 218-222.

(258)
In the third form books can serve a special purpose - as inspiration to work. It can be arranged so that the needlework teacher reads a fairy-tale which the pupils then illustrate through some work of application (p. 220) =

258. illustrates, through some work of application, a fairy-tale read by the teacher (form 3) (15)

/258/

SWEDEN

Holmgren, Gerd
Sagan i skolan (= The fairy-tale in school).
In: Folkskolan, 1959, 13, No. 2, 22-25.

(259)
The modern child has a great need of the fantastic experiences of the world of the fairy-tale. It is needed as a complement to the dry reality of the machine age. Psychologists say that imagination is a free activity of conception and thought, without direct theoretical or practical aims, which often gives an outlet for tendencies and desires which cannot be satisfied in reality. And it is just the imagination which the children need to give vent to (p. 23) =

259. experiences an outlet for tendencies and desires which cannot be satisfied in reality (73)

(260-264)
The fairy-tale makes, according to the Norwegian collector of fairy-tales, M. Moe, "a character-forming contribution". The child identifies with the one who acts rightly - it is also of pedagogical importance that fairy-tales never moralize. The moral just is conformed to,both the good and the evil. The children are also given opportunity to show sympathy, they get some conception of the value of small things, only to name a few examples of what have direct importance for the upbringing of the child. The more clearly the child learns to distinguish between good and evil, the more strongly it may resist the temptations surrounding it (p. 23) =

260. identifies with the one who acts rightly (in the fairy-tale) (23, 73)
261. shows sympathy (23)
262. has some conception of the value of small things (02)
263. distinguishes between good and evil (22)
264. resists the temptations surrounding him (26)

/259-264/

SWEDEN

Hulteberg, Mauritz - Yrgård, Erik
Litteraturläsning i realskolan och på enhetsskolans hög- och mellanstadier (= The reading of literature in the grammar school and the middle and senior stages of the comprehensive school).
Gleerups förlag. Lund 1956.

(265-267)
Only a brief attempt will be made here to give the more obvious aims which reading instruction at the grammar school stage may strive towards. They may be formulated like this:
- - -
4. To arouse and maintain a desire to read such literature as offers more than adventure and excitement, i.e. helps them (the pupils) to establish good reading habits.
5. To supply to them something of the essential in the Swedish cultural tradition.
6. To develop their linguistic sense of style and further their aesthetic upbringing.

- - - (p. 6) =

265. reads such literature as offers more than adventure and excitement, i.e. has good reading habits (middle and senior stages) (16)
266. accounts for something of the essential in the cultural tradition of his own country (middle and senior stages) (01)
267. has a linguistic sense of style (middle and senior stages) (12)

/265-267/

SWEDEN

International Project for the Evaluation of Educational Achievement (IEA)
Teacher questionnaire. Mother tongue (Reading comprehensions and literature). IEA/TQ/3.
No imprint (presumably Stockholm 1970). (Stenciled.)

(268-275)
Listed below are a number of goals for the teaching of Literature, frequently mentioned by teachers. ...

A. To improve the literary tastes of students

B. To teach the students the history of their literature

C. To acquaint the students with their literary and cultural heritage

D. To help the students understand themselves and the human condition

E. To develop the students' ability to discuss the variety of literary forms that are around them

F. To develop the critical faculties and analytic skills of the students

G. To develop the students' ability to use their language

H. To show the students the ways by which language affects their response to events (p. 9) =

268. has improved literary tastes (10)

269. gives an account of the history of literature (11)

270. is acquainted with the literary and cultural heritage (11)

271. understands himself and the human condition (22, 72)

272. discusses the variety of literary forms (12)

273. is critical and analytical (46)

274. has developed ability to use own language (36)

275. notices the ways by which language affects his response to events (32)

/268-275/

SWEDEN

Johnsson, Harry
Skolbiblioteket och dess utnyttjande i skolarbetet (= The school library and its utilization in school work).
In: Skola och samhälle, 1933, 14, 324-333.

(276-278)
The vocabulary and the conceptions grow, and the imagination is cultivated while at play with the curious figures of the fairy tale (p. 326) =

276. has an increased vocabulary (31)

277. has conceptions (01, 02)

278. cultivates his imagination while at play with the curious figures of the fairy tale (15)

(279-285)
This gives an indication of how important it can be to satisfy the children's desire for pleasure reading, for it is mainly by means of this that it is possible, with children at the elementary school stage, to arouse and maintain a desire for reading, enduring enough to develop gradually the ability of thought and expression, cultivate taste and tutor judgment, and which will allow the children, in the reading of good literature, to find true joy and satisfaction (p. 327) =

279. shows a desire for reading (14, 34)

280. has a developed ability of thought (02)

281. has a developed ability of expression (32)

282. has taste (10)

283. has judgment (02)

284. finds true joy in literature (13)

285. finds satisfaction in literature (73)

(286-287)
For children the world is full of wonders, and to make the very discovery of reality an inviting and exciting adventure is a psychological teaching method which does not easily fail in its objective. Authors have also made use of this as a pedagogical aid in depictions of Nature, which have been given the form, for example, of a fairy tale or fable. Knowledge and facts are blended in a vivid and graphic description and can therefore be assimilated without the usual drudgery of homework. And if an exposition should still not give the result expected, one should not draw hasty conclusions. For it is hardly the acquired and immediately accountable amount of knowledge that it is principally a question of, but rather the inclination for reading and the wish to know, the joy of making expeditions, discoveries and progress on one´s own (p. 331 f.) =

286. is eager to learn (04)

287. enjoys making expeditions, discoveries and progress on his own discovering reality with the help of literature (13, 14)

SWEDEN

Körner, Rudolv
Litteraturstudiets omläggning i realskolan (= The reorganization of the study of literature in the "realskola" /grammar school, junior secondary school/).
In: Pedagogisk tidskrift, 1934, 70, 227-239.

(288)
..., that it is possible with some other arrangement to make the grammar school´s literature studies much more fruitful and to a much higher degree awaken the pupils´ interest in instructive reading, in which I, under all circumstances, see the foremost aim of all literature study... (p. 229) =

288. takes an interest in instructive reading (senior stage) (14)

/288/

SWEDEN

Lekman, John
Svenska i skolan. Modersmålsundervisningen för folk- och enhetsskolan
(= Swedish in the school. Teaching the mother tongue in the
elementary school and the comprehensive school).
Fourth edition. Almqvist & Wiksell. Stockholm 1960.

(289)
A teacher with a sense of literary style and quality has rich opportunities to influence the pupils' comprehension by reading good literature to them and thereby allowing his absorption and joy over the poem to radiate over his audience. Such vivid reading is perhaps the finest means of opening the gates for the young to the world of poetry and creating understanding for great literature (p. 113) =

289. has understanding for great literature (12)

(290-293)
To heighten the literary taste and arouse an interest in genuine literature is one of the central tasks of popular upbringing. It would seem, however, that this objective cannot be reached unless the school pupils receive a living knowledge of our great authors and their works and achieve historical perspective of the literature (p. 120) =

290. has a literary taste (10)
291. is interested in genuine literature (14)
292. gives an account of our great authors and their works (11)
293. has historical perspective of the literature (12)

SWEDEN

Lenz, Friedel
Vad är sagor? (= What are fairy-tales?)
In: På väg mot en ny pedagogik, 1965, 6, No. 3, 16-17.

(294)
For many centuries, for thousands of years, fairy-tales have been the means of upbringing and education of peoples... While the mythologies of peoples tell of the origin of the world and humanity and of their predicted development, the fairy-tale relates in miniature of man and his inner world (p. 16) =

294. has knowledge of man and his inner world (21, 71)

/294/

SWEDEN

Lindholm, Dan
Vad barn vill höra (= What children want to hear).
In: På väg mot en ny pedagogik, 1963, 4, No. 2, 3-7.

(295)
We all know what it means to us to have retained through life something of the child in our souls. For just this inner child is the most profound, most spiritual in man. The word of the Gospel bears above all witness to this. Every true poet and artist, yea every creative person also bears witness to it. That the child in man may not be forgotten, that it may on the contrary receive life and nourishment - it is therefore we comply with pictures from fairy-tales, legends, and myths (p. 7) =

295. retains something of the mind of the child throughout his life (for just this inner child is the most profound, most spiritual in man) (76)

SWEDEN

Lövgren, Carl-Agnar
Tryck i skolan - litteratur och dess möjligheter (= Printed matter at school - literature and its possibilities).
In: Svensk skolbok 2. Skolvärlden AB. Stockholm 1969, 49-71.

(296-297)
In the subsidiary ("orientational") subjects there are rich opportunities to let the pupils work with the assistance of literature. It can be a general introduction in the form of a fictional description from a country and its life or from a different period and its customs (p. 68) =

296. gives an account of life in a foreign country (101)
297. gives an account of past times and their customs (101)

SWEDEN

Malmberg, Torsten
Amöban, människan och böckerna. Funderingar om biologi och läsning i grundskolan (= The amoeba, man and books. Reflections around biology and reading in the comprehensive school).
In: Skolbiblioteket,1967, 13, 180-184.

(298-299)
In one way or another we must make the pupils grasp the way in which we, with a steadily accelerated tempo, get rid of enormous resources vital for the future generations in the form of water, soil, plants and animals. But it seems sometimes as if it were impossible according to the curriculum to impress on teenagers "Man´s responsibility for nature". I myself believe that fiction can assist the books of non-fiction here as in many other areas (p. 184) =

298. grasps how man, with a steadily increased tempo, gets rid of enormous resources vital for the future generations in the form of water, soil, plants and animals (22, 82)
299. feels responsibility for nature (86)

(300-301)
I am convinced that a large part of the pupils who have proved totally indifferent to the ruinous effect of the soil erosion, will wake up if they hear a couple of well selected pages from Steinbeck´s Grapes of Wrath. And the question is if the youngsters who are completely uninterested in the preservation of Swedish plants and animals cannot let themselves be affected in a positive direction by, let us say, Strindberg´s Trädsvalan i getapeln (The Swallow in the Apple-tree) (p. 184) =

300. realizes the ruinous effect of the soil erosion (82)
301. is interested in the preservation of plants and animals in his own country (84)

/298-301/

SWEDEN

Norbeck, Axel
Modersmålsundervisning på bibliotekets grundval (= The teaching of the mother tongue on the basis of the library).
In: Skola och samhälle,1936, 17, 57-67.

(302-305)
Our libraries can, through fictional literature, be the school´s spiritual centre of regeneration, whence the young gather ideas and material for thought for their spiritual development. The reading of good fiction grants the pupils an increased vocabulary and develops the sense of beauty of the language. This has its influence on essay writing and the ability to use the language as a means of expression (p. 65) =

302. gathers through fiction ideas and material for thought for his spiritual development (16, 76)

303. has an increased vocabulary (31)

304. has a sense of the beauty of the language (12)

305. has the ability to use the language as a means of expression (32)

(306-309)
The reading of good literature is also included in the school´s syllabus. What objective should one then set up for this reading? It is not sufficient to say that the pupils should learn to know some of the finest works of literature. The reading of literature must also aim at captivating the pupils for a continued, independent study of literature. It is thus not enough to take up certain books for treatment. The searching spirit and the joy of discovery must also be aroused (p. 65) =

306. gives an account of some of the finest works of literature (11)

307. pursues an independent study of literature after school (16)

308. seeks his way forward in literature (14)

309. enjoys discovering literature (13, 14)

(310)
Experience has shown that if the pupils have had the opportunity to engage themselves to some extent in an author´s world of ideas, this will not be a passing interest for them but rather a lifetime love (p. 66) =

310. engages himself in an author´s world of ideas and preserves him as a lifetime love (16)

SWEDEN

Peterson, Hans
Barnet och verkligheten (= The child and reality).
In: Biblioteksbladet, 1965, 50, 574-576.

(311)
Children who can read go to school. Their day is filled with textbooks of the most varied kinds. If I want to give them a book it should be a novel just for them, a supplementary reader in the sense that it is equally relaxing, amusing and instructive, the latter in the sense that it should give small but true instructions in what can lie behind the patterns of behaviour of their environment above all their playmates´ and schoolfriends´ way of being (p. 575 f.) =

311. gives an account of what can lie behind the patterns of behaviour of his environment, above all playmates´ and schoolfriends´ way of being (21, 71)

SWEDEN

Skaaret, Lennart
"God" och "dålig" litteratur. Gymnasister och deras lärare om två berättelser (= "Good" and "bad" literature. Sixth-formers/senior high school scholars and their teachers on two stories).
Utbildningsförlaget. Stockholm 1971.

(312-313)
The desired terminal behaviour of a pupil after completed study should be able to be given quite exactly. The pupil should quite simply be able to take a standpoint on a text by giving an assessment of the text. How this evaluation turns out is the pupil's own business. It may be positive, negative or mixed. But the pupil should be able to justify his evaluation by means of criteria given in the curriculum (p. 115) =

312. gives an independent evaluation of a text (12)

313. justifies his independent evaluation of a text with the help of criteria given in the curriculum (12)

(314-316)
Literature teaching from the middle stage to the sixth form/senior high school should thus work systematically to construct in the pupil an active critical instrument, which hopefully is developed and thereby in the holder puts greater demands on the literature he reads. The end product should be an independent reader, who relates the literature he reads to his own critical faculty and who does not need to stand in a position of uncertain dependence on more or less vague norms for what is "high" and "low", "good" and "bad" in literature. This independence should, of course, also include tolerance for other people's values (p. 116) =

314. puts greater demands on the literature he reads (16)

/312-314/

315. relates independently the literature he reads to his own critical faculty and is thereby independent of norms for what is "high", "low", "good" or "bad" literature (16)

316. tolerates other people´s values as to what is "high", "low", "good" or "bad" literature (26)

SWEDEN

Tarschys, Bernhard
Lär skolan läsa? (= Does the school teach reading?).
In: Barn, 1960, 14, No. 7, 12-15, 37.

(317)
A fact worth noticing is that children are often interested in comparing the three generations they can survey: their own, their parents' and their grandparents'. Easy works of literature, which throw light on the ways of thinking, conditions and habits of the three generations therefore have their given place in their reading interest and world of imagination, when the need for initiation into reality begins to come forth (p. 148) =

317. compares ways of thinking, conditions and habits of the three generations he can survey (his own, his parents' and his grandparents'(senior stage) (22, 102)

(318-324)
Today one is consciously intent on teaching by means of conversation around what is read, which gives the pupils the opportunity to observe, reflect and discuss without stricter tests of knowledge. It gradually becomes a habit for them to proceed from the question of what is said to observations about how it is said, to thoughts as to whether what is said is true, genuine, right or not, and finally to make their way to a discussion of the implications of what they have experienced (p. 14) =

318. observes (02)

319. reflects (02)

320. discusses (02)

321. makes observations about how what he has read is said (12)

322. reflects upon whether what he has read is true (12)

323. reflects upon whether what he has read is genuine (02)

324. discusses the implications of what he has experienced in literature (12)

(325-327)
Questions, conversation and work or study tasks in literature teaching should, to start with, be limited to what is simplest to observe: the course of events, cause and effect, situations and objects (p. 14) =

325. observes the course of events in literature (12)

326. observes cause and effect in literature (12)

327. observes situations and objects in literature (12)

(328-329)
The observations can also at quite an early stage be linked to the way in which the people or animals depicted react, feel and act (p. 14) =

328. observes the way in which the people depicted in literature react, feel and act (12)

329. observes the way in which the animals depicted in literature react, feel and act (12)

(330-338)
When the pupils have become more accustomed to and familiar with penetrating and understanding their texts, points of view about character portrayal come more and more to the fore. Moreover, one can well begin to observe and discuss - though not at too great depth - whether the narration, the descriptions of environment and nature are realistic, to make observations about the composition and to try to get a hold of the moods, the fundamental ideas and the different vehicles of style and expression (p. 14) =

330. penetrates the text (32)

331. understands the text (32)

/323-331/

332. discusses character portrayal (12)

333. discusses whether the descriptions of environment are realistic (12)

334. discusses whether the descriptions of nature are realistic (12)

335. makes observations about the composition (12)

336. understands moods in the text (12)

337. understands fundamental ideas in the text (12)

338. understands different vehicles of style and expression in the text (12)

(339-340)
The need for an introduction to the history of culture or literary history may thus become apparent (p. 14) =

339. has been introduced to the history of culture (101)

340. has been introduced to literary history (11)

(341-342)
But most important of all is that the pupils from first to last set what they have read in relation to their own experiences and questions, and that the teacher allows such things to emerge as can give direction to the young people´s own thoughts and experiences (p. 14) =

341. sets what he has read in relation to his own experiences (12, 72)

342. sets what he has read in relation to his own questions (12, 72)

(343-345)
When the young person leaves school, he should gradually have reached such a degree of familiarity with literature and with the opportunities that reading gives, that he should wish to continue reading (p. 15) =

343. is familiar with literature (10)

344. is familiar with the opportunities that reading gives (16)

345. wishes to continue reading (in his spare time) (16)

/332-345/

(346)

The pedagogical task is to let the pupils discover the reflection of their own development in the personal ability to tackle literature (p. 15) =

346. discovers the reflection of his own development in the personal ability to tackle literature (72)

(347)

Fortunately we also have a rising supply of good, immediately captivating texts of high literary standard, which can really outclass the inferior. With these texts the pupils should be guided and enticed into "discovering for themselves" (p. 15) =

347. discovers for himself texts of a high literary standard (14)

(348-349)

By presentation in class-time of excerpts from, for example, youth classics one can arouse a desire for continued reading in spare time and gradually foster a discerning taste in literature (p. 37) =

348. wishes to continue reading in his spare time (16)

349. has a discerning taste in literature (10)

(350)

Literature teaching in school must first aim at giving such confidence, such a training and sureness in reading, that the individual dares to believe in and back his own rising ability to participate in what literature has to offer: knowledge, dream and vision, action and drama, understanding, outlook on man and the world (p. 37) =

350. believes in and backs his own rising ability to participate in what literature has to offer (16)

SWEDEN

Werme, Gunnar
Litteraturläsning utan tvång (= Reading literature without coercion).
In: Modersmålslärarnas förening, Arsskrift 1960. Gleerups. Lund 1960, 108-113.

(351-352)
And I do not think we should be so afraid that reading for relaxation should be equivalent to lazy reading, since involvement comes automatically as soon as the interest is aroused. Coercion, which kills interest, is a much more dangerous enemy for us teachers of Swedish, who with the help of literature want to stimulate our pupils, give them experience of beauty and wordly wisdom (p. 113) =

351. experiences beauty in the reading of literature (senior stage) (12, 13)

352. has worldly wisdom (senior stage) (06)

SWEDEN

Wessén, Elias
Modersmålets bildningsvärden (= The educational value of the mother tongue).
In: Modersmålslärarnas förening, Årsskrift 1962. Gleerups. Lund 1962, 35-46.

(353-354)
One of the school´s most important tasks is to teach the children and young people to know the society we live in. Here the mother tongue can make important contributions through reading... That is why the picture of reality, which the reading of literature transmits to the young, gives them more certain knowledge than much other teaching, deepens their knowledge of human nature, broadens their whole horizon (p. 42) =

353. has knowledge of the society he lives in (senior stage) (101)
354. has a deepened knowledge of human nature (senior stage) (22, 72)

(355-358)
I must mention a few words about the pure literature, which must anyway be an essential factor in reading. It also gives us knowledge of life in its opulence and misery, of the world in its greatness and mystery, of man and what goes on inside him... It may happen that the young person recognizes something of himself, of his innermost self, which he would otherwise never have understood (p. 43) =

355. has knowledge of life in its opulence and misery (senior stage) (21)
356. has knowledge of the world in its greatness and mystery (senior stage) (01)
357. has knowledge of man and what goes on inside him (senior stage) (21, 71)
358. recognizes something of himself, of his innermost self (senior stage) (72)

/353-358/

SWEDEN

Ørvig, Mary
Böcker och tonåringar (= Books and teenagers).
In: Svensk skoltidning, 1961, 18, No. 18, 12-14.

(359-360)
Thus books can help to extend the sphere of communion, and young people cease to feel so lonely in the world (p. 12) =

359. feels communion with others (23)

360. ceases to feel lonely (73)

(361-366)
Young people need books which show how one is sometimes forced to revalue both people and work; they need to learn generosity, tolerance, humour and last but not least to accept themselves and reality as it is once and for all (p. 14) =

361. understands that one is sometimes forced to revalue both people and work (22, 72)

362. is generous (26)

363. is tolerant (26)

364. has humour (76)

365. accepts himself (76)

366. accepts reality as it is once and for all (76)

(367-368)
Novels and biographies which make young people identify with other people all over the world will soon make them understand that love, sorrow, hunger and happiness are common human experiences, regardless of country, race or colour of skin (p. 14) =

367. identifies with other people all over the world (23)

/359-367/

368. understands that love, sorrow, hunger and happiness are common human experiences, regardless of country, race or colour of skin (22, 72)

(369-370)
Gradually, as the demands grow, maturity appears and the critical faculty has been exercised, one perhaps learns to distinguish between the genuine and the vulgar, both in life and literature (p. 14) =

369. distinguishes between the genuine and the vulgar in life (02)

370. distinguishes between the genuine and the vulgar in literature (12)

AUSTRIA

Bamberger, Richard
Jugendlektüre (= Youth literature). Second edition. Verlag für
Jugend und Volk. Wien 1965.

(401)

The objective of the literary education: to guide from reading experience to familiarity with real literature and through this to the formation of literary taste and critical judgment (p. 590) =

401. is familiar with real literature (10)

(402-403)

The characters in a book can accompany a child throughout his life - they are always there with their superiority and weakness. In the reflection of others the child gets to know himself and in his endeavour to imitate others he works unconsciously with himself (p. 648 f.) =

402. knows himself (76)

403. works unconsciously towards his own development in his endeavour to imitate others (0)

(404-411)

In quiet reading moments the young person's mind awakens and he will experience the truth in the books as if it emanated from within himself. Thus the questions of God, religion and the eternity of man are intensified and thus he will clarify eternal values such as love, friendship, sacrifice, fidelity and art (p. 650) =

404. has a deeper insight into questions concerning God (102)

405. has a deeper insight into questions concerning religion (102)

406. has a deeper insight into questions concerning the eternity of man (102)

407. understands what love is (22, 72)

408. understands what friendship is (22, 72)

409. understands what sacrifice is (22, 72)

410. understands what fidelity is (22, 72)

411. understands what art is (12)

AUSTRIA

Bamberger, Richard
Leseerziehung und Buchpädagogik (= Reading instruction and book education). Österreichischer Buchklub der Jugend (= Austrian young people´s book club). No date (presumably 1969).

(412-413)
Compared with the levelling influence of comic books, films, TV, and other mass-media, books are, because of their role in personality development and in forming individual taste, of considerably greater importance than before (p. 1) =

412. has a developed personality (0)

413. has individual taste (10)

(414-415)
Reading instruction is not intended as reading drill but, instead, training in approaching books. According to recent discoveries this is not only of importance in developing taste. Only those who read a sufficient number of books will acquire a large enough vocabulary to become readers in the real sense of the word (p. 8) =

414. approaches books that are developing taste (16)

415. acquires a large enough vocabulary to become a reader in the real sense of the word (36)

(416-420)
The children are to indicate why certain passages appeal to them, (this stimulates their critical faculties!)... The main thing in doing this is for them to develop a sense of contents and form. Literary concepts of aesthetic nature ought not to come under consideration until classes 7 and 8. But contents can be discussed already in the 3rd year of school by putting questions like "Why has the author, or poet, written this book?" and "What did he want to say with

his story?... We can thus move from questions on contents to questions on form: "By what means has the author achieved his purpose?" (considering things like intensification of plot, structure, characterization and language). Some books will be discussed in terms of structure ("tension curve"), others in terms of general clarity ("because it´s so easy to see what goes on" say the children!) and some in terms of characterization or language (p. 10) =

416. indicates why certain passages appeal to him (12)

417. expresses an opinion as to why an author has written a given book (from the third year of school and on) (12)

418. expresses an opinion as to what the author has wanted to say in a given story (from the third year of school and on) (12)

419. comments on the means used by the author to achieve his purpose e.g. intensification of plot, the structure of the book, characterization, language and general clarity (from the third year of school and on) (12)

420. uses literary concepts of aesthetic nature (school years 7-8 and on) (12)

(421-423)
When has a pupil become a reader in the real sense of the word? Information about this can be had by checking library frequencies... Given the availability of books a student reads on the average 30-60 books per year... If a teacher wishes to go beyond the mere teaching of reading, and to educate his pupils to become readers in the real sense of the word then he must strive to get them to go beyond what is read in school and to read an extra book for young people per week. - It doesn´t have to be a thick book (p. 12) =

421. visits the public library to get books (for children or young people) to read (16)

422. reads on the average 30-60 books for children or young people per year (16)

423. reads a book (for children or young people) every week - not necessarily a thick one - (16)

(424)
A knowledge of the most important literature for young people is of primary importance (that is to say, for the teacher)... Besides, books for young people serve as the best psychological approach for the teacher vis a vis young people. A reading experience shared between the teacher and a young person is by far the best. Reading and discussing books generate a sense of contact as regards mutual experiences and develops a sense of mutual confidence, the importance of which must not be underestimated (p. 15) =

424. relates to the teacher on a basis of mutual confidence (based on shared reading experiences) (26)

AUSTRIA

Lehrplan zum Leseunterricht und zur Literaturerziehung (= Curriculum for instruction in reading and literature).
Quoted from: Bamberger, Richard: Jugendlektüre (= Youth literature). Second edition. Verlag für Jugend und Volk. Wien 1965, 584.

(425-429)
"Volksschule" (= elementary school):
General educational and instructional tasks:
The pupils should learn to understand what they hear, to comprehend independently reading-matter suited to their development and experience the beauty of the language. Development of taste and promotion of critical judgment. The reading should also serve a humanitarian upbringing and let the young people learn to know the meaning of their own lives (p. 584) =

425. experiences the beauty of the language (12, 13)

426. has taste (10)

427. has critical judgment (02)

428. is humanitarian (social) (26)

429. understands the meaning of his life (76)

AUSTRIA

Wedenig, Hans
Erziehung zur Lektüre an der Oberstufe (= Instruction in reading at the senior stage).
In: Erziehung und Unterricht, 1968, 118, 27-34.

(430-433)
Instruction in reading takes place at several stages:
1. The joy of reading is to be aroused. It is a lesser evil if what is read is inferior than if the willingness for reading is lacking altogether.
2. The joy of reading should be changed into a reading planned and aimed, and the pupil should gradually be educated to evaluating powers of judgment - education of taste.
3. Thirdly, a special problem appears at the beginning of the senior stage, namely the change from the age of books for young people - let us conventionally name it the Karl May-age - to advanced literature ("Dichtung") for adults. For some pupils this change takes place more quickly, for others more slowly. To make this change easier a great psychological ability to enter into the spirit of the young is required of the teacher (p. 27) =

430. enjoys reading literature (senior stage) (13)

431. is willing to read literature (even if what is read is inferior) (senior stage) (14)

432. has the ability to evaluate literature (senior stage) (12)

433. reads advanced literature ("Dichtung") intended for adults (senior stage) (16)

BULGARIA

Atanassov, Žečo
Art and children. The problem of art and children under educational examination.
In: International review of education, 1970, 16, 308-322.

(501-503)
Of particular importance is the positive character (hero) in art. The reader of a work of literature begins to live with the moral thoughts and aspirations of the characters, participates in their actions and deeds, is moved by their noble intentions, enriches his soul with what they experience. But the negative (bad) characters also have educational significance when described with definite intention and clearly expressed moral assessment by the author. This assessment is assimilated by the reader, it forms a moral attitude in him, a value attitude towards the breach of the moral norms (p. 312) =

501. lives with the moral thoughts and aspirations of the positive character (hero) in works of literature, participates in his actions and deeds (23, 24)
502. is moved by the noble intentions of the positive character (hero) in works of literature (23)
503. rejects the breach of the moral norms by negative characters in works of literature (24)

(504-505)
When a man... is reading a lyrical work, filling him immediately with pleasure at the contact with beautiful poetical visions, he seemingly enjoys only beauty without realizing that it affects him in a moral respect too. But as a matter of fact in such cases there is such an indirect effect because the aesthetic assimilation spreads profoundly all over the human personality - makes a man responsive to the beautiful, provokes an admiration for the mastery of creators, develops the striving for respect, protection and increase of beauty; creates an attitude towards every product of human creative work (p. 314) =

504. admires the mastery of creators (13)

505. strives for respect, protection and increase of beauty in creative work (14)

(506-507)
Creative work is an expression of the social essence of man. That is why it mostly contributes to the education of feeling for collectivism, for social intercourse. The participation in a chorus, in an orchestra, in dramatic societies, etc. (on p. 321 it is said that there are 1 480 dramatic societies as well as 740 literary circles in Bulgaria) puts the participants in close contact not only because of the necessity of joint action of performers but it draws them together by way of the beauty of the common experience. Man begins to feel more tangibly the necessity of other people and the common aesthetic joy brings everybody together into a unified creating collective body. Aesthetic activity discloses clearly to children the social essence of art. They realize profoundly the point that the creative process involves necessarily a well-developed social feeling and reaction, sincere love for people (p. 316) =

506. enjoys being together in a unified creating collective body (23)

507. loves people sincerely (23, 24)

(508-510)
In every man there exists the necessity to express by way of creating something, his inner feeling and understanding of beauty, by expressing his attitude to the world in a suitable manner - through words, colours, lines or tones. Children should not be deprived of the possibility of expressing themselves in a creative work where they could disclose their attitude to life and to the products of the human mind (spirit); of embodying by way of artistic expression the things they see; of interpreting the works of art according to their understanding and taste (p. 317) =

508. expresses his inner feelings and attitude to the world through a creative work of words (15)

509. embodies by way of artistic expression in words the things he sees (15)

510. interprets the works of the art of words according to his understanding and taste (12)

(511)

In teaching literature one overcomes the old understanding of a dry, logical and didactic analysis and the aim is that the work of literature should be perceived and experienced as a unity of ideological and artistic content (p. 319) =

511. perceives and experiences literature as a unity of ideological and artistic content (12)

DENMARK

Jakobsen, Gunnar
Romaner og skolebiblioteker (= Novels and school libraries).
In: Laesepaedagogen, 1969, 17, 181-183.

(601-603)
In another book only the theme is of interest. In a third, one makes observations about the composition. In other novels it is perhaps important only to reflect upon characters and descriptions of environment (p. 183) =

601. reflects upon the theme in a novel (12)

602. reflects upon the composition of a novel (12)

603. reflects upon the characters and descriptions of environment in a novel (12, 22, 72)

(604)
Nowadays, when the excitement in literature is the rapprochement between "good literature" and "trivial literature", comparative reading... is also a possibility... Because of these trends comparative reading will be of value, not to condemn "trivial literature" but to draw attention to differences and similarities (p. 183) =

604. observes differences and similarities between "good literature" and "trivial literature" (12)

/601-604/

DENMARK

Jørgensen, Jørg.
Skolens laesestof (= School reading matter).
In: Vor Ungdom,1921, 283-288.

(605-607)
The school should not only teach the pupils to read and speak their mother tongue properly and correctly but it should also in every possible way seek to rouse in them a natural love for the language, the national works of literature, written in this their own language, and for the memories which as a whole are linked with the country and the people (p. 285) =

605. has a natural love for the language (33, 34)

606. has a natural love for the national literature (13, 14)

607. has a natural love for the history (the memories which as a whole are linked with the country and the people) (106)

(608)
The pupils´ desire is not only directed towards being entertained and edified, but also towards having their knowledge extended so that they are fitted for their work later in life (p. 285) =

608. possesses a good all-round education and can thus fullfil his work in life better (06)

(609-610)
It is correct that old-time literature and romantic literature in a certain way is closest to the child´s nature and on the basis of this some preliminary work may be done with regard to the children´s aesthetic development. But the conceptions and ways of life of a nation change in the course of time and have especially changed in the course of the last century, to such a degree that it may be considered rather indefensible not to make room in the readers for the latest

/605-608/

literature which gives the young ones an understanding of the present spirit of the people and makes them live in and with their own time (p. 287) =

609. has understanding of the present spirit of the people (02)

610. lives with the present spirit of the people (06)

(611)
At the end of their schooldays they will thus have been made part of the spiritual community of our people (p. 288) =

611. is part of the spiritual community of his people (06)

DENMARK

Skoleplan og undervisningsplan for Københavns kommunale skolevaesen
(= Curriculum and syllabus for Copenhagen local education).
1961.

(612-614)
The aim of the subject Danish is: ... to develop the pupils' interest in and understanding of main works in Danish literature and give them knowledge of foreign literature particularly Scandinavian... (p. 42) =

612. is interested in main works of literature in his own country (14)

613. understands main works of literature in his own country (12)

614. gives an account of the literature of foreign (particularly Scandinavian) countries (11)

(615-616)
Always remembering the principles of texts for reading: a suitable degree of difficulty, to arouse interest and full of action, it should be correct to choose material, which gives the pupils knowledge of the way of life and thoughts of other nations, develops their feeling of affinity for others, and material - in poetry and prose - which concerning contents can be supposed to be in certain keeping with the pupil's personal situation and the general human problems connected with this (p. 50) =

615. gives an account of the life and thoughts of different nations (senior stage) (101)

616. feels affinity for others (senior stage) (23)

EAST GERMANY

von Kilinski, Gudrun
Leseaufträge, eine wertvolle Hilfe für Erziehung und Bildung in der polytechnischen Oberschule (= Reading tasks, a valuable aid in education in the "polytechnic high-school").
Zentralstelle für Kinder- und Jugendliteratur. Dresden 1964.

(701-704)
... many similar books are intended to deepen the love and understanding of sport and engender voluntary sporting effort and the feeling for comradeship towards other sportsmen. Moreover many allusions to sport are given in these books (p. 18 f.) =

701. loves sport (93, 94)

702. is prepared to go in for sport (94)

703. feels comradeship towards other sportsmen (23)

704. gives accounts of facts about sport (91)

(705-708)
A child who reads a great deal mostly often improves his spelling too since through reading, the correct spelling of the words is impressed on his mind time and time again. To the same extent the child also improves his power of expression, since the child involuntarily uses words, expressions and formulations that he has read in the books. This is noticed not only in writing but also in speech. The child will improve even in grammar because he understands the essence of a sentence as a whole and can through this bring out the core of the sentence (p. 19) =

705. uses the right spelling (31)

706. uses - in speech - words, expressions and formulations which he has found in books (32)

707. uses - in writing - words, expressions and formulations which he has found in books (32)

708. states the essence of a sentence (32)

/701-708/

EAST GERMANY

Lehmann, Eva
Zur kulturellen Bildung und Erziehung der Arbeiterjugend durch fortschrittliche Lyrik (= Cultural education and upbringing of working-class youth through modern poetry).
In: Jugendforschung. Schriftenreihe für Theorie und Praxis der marxistischen Jugendforschung und Jugenderziehung (= A series of texts in the theory and practice of Marxist youth research and upbringing). Heft 11, Berlin 1969, 77-85.

(709)
The degree of difficulty in the requirements and demands should be increased with the aim of enabling the youth to deal independently with the most exacting and comprehensive poems (p. 81) =

709. deals independently with the most exacting and comprehensive poems (16)

/709/

EAST GERMANY

Wagner, Paul
Einführung in die Kinder- und Jugendliteratur. Lehrbriefe für das Fernstudium der Lehrer. Herausgeg. v. der Fachkommission Deutsch (= An introduction to literature for children and young people. Letters for the further education of teachers. Published by Fachkommission Deutsch).
Leipzig 1964.

(710-714)
The school... has a three-fold objective as regards the teaching of reading and of literature during the first 12 years of instruction.

1) to teach the ability to read
2) to clarify the material presented through explication and observation and to awaken a pleasure in poetic and didactic literature
3) to develop the students´ interest in reading and to guide them towards an appreciation of the book as the most important means of education.

The school provides the students with a basis for evaluating literature through presenting a selection of suitable works applying well thought-out methods for communicating the contents - all of which is geared to the perceptive capacity of the age-group in question. The school is to provide the students with the ability, independent of the instruction, especially after school, judiciously to select items from the literature applying in a significant way that which is useful and valuable to the development of their personality and their participation in social progress (p. 8) =

710. understands what is presented in literature (12)

711. enjoys poetic, that is, high level literature (13)

712. appreciates the book as the most important means of education (06)

713. has a basis for evaluating literature (16)

714. judiciously selects items from the literature applying in a significant way that which is useful and valuable to the development of his personality and his participation in social progress (16, 76, 106)

(715-716)
Thus the reader will find it possible... to experience contexts both large and small, whole life histories, and historical periods, as a whole (p. 10) =

715. experiences whole life histories (102, 103)

716. experiences historical periods (102, 103)

(717-721)
All reading benefits a child intellectually in that it enriches his imaginative existence through new knowledge, experience and insight... Reading stimulates all aspects of thinking; logical as well as empirical. The power to understand is expanded, deepened and activated. The more perfect a linguistic presentation is, i.e. the clearer, and truer reality is reflected, the better it teaches the reader to clearly perceive, closely scrutinize, and thoroughly evaluate and understand the reality of his own life (p. 11) =

717. enriches his imaginative existence through new knowledge, experience and insight (02)

718. expands, deepens, and activates his power to understand (02)

719. perceives clearly (02)

720. scrutinizes closely (02)

721. evaluates and understands the reality of his own life (72)

(722-725)
... on the other hand the reader is provided with a wealth of opportunity for developing his imagination, to connect his own ideas with what he has read. In short, he learns to involve himself intellectually and emotionally in what he is reading...The act of reading is, then, not only reproductive. It is a wholly creative, intuitive and highly emotionally charged activity (p. 11 f.) =

722. develops his imagination (0)

723. connects his own ideas with what he has read (12, 72)

724. intellectually involves himself in what he reads (12)

725. emotionally involves himself in what he reads (13)

(726-733)
The reader... suffers and is happy along with the characters; he is moved, transported or repulsed by the conditions, events and occurrences presented... The curiosity, expectation, excitement and feeling of climax which is awakened by reading generates strong feelings of pleasure (p. 12) =

726. suffers with the characters in a book (13)

727. is happy along with the characters in a book (13)

728. is moved by the conditions and events presented in a book (13)

729. is transported by the conditions and events presented in a book (13)

730. is repulsed by the conditions and events presented in a book (13)

731. experiences strong feelings of pleasure through curiosity awakened through reading (13)

732. experiences strong feelings of pleasure through expectation and excitement awakened through reading (13)

733. experiences strong feelings of pleasure through experiencing a sense of climax awakened through reading (13)

(734-737)
During puberty he (the reader) consciously seeks precepts for his future and answers to the many questions which oppress him. To direct in school, through instruction, the activating powers of books in such a way as to promote the forming of committed persons, persons characterized by noble feelings and who are prepared to participate in the true humanist spirit, in the creation of a new and better, humane society, this is the essence of all literary education (p. 12) =

734. seeks precepts for his future (74)

735. seeks answers to the many questions which oppress him (04)

736. develops his personality as a person characterized by noble feelings (76)

737. participates in the humanist spirit in the creation of a new and better, humane society (26, 106)

(738-746)
Reading a good book also develops a child´s aesthetic sense of language. In poetic literature for young people... we already note in tales and descriptions that correspondence between reality and artistic expression which exists in all good literature and which aesthetically pleases and educates the young reader even if he is not himself conscious of it. One can see how very receptive children are to this already during their first year of school. Not until puberty, however, do some young people take aesthetic preferences into consideration when choosing what to read. Through expressive reading aloud the teacher can encourage such development already in the middle forms. Fairy tales and stories, along with songs, rhymes and dramatic passages also stimulate children to produce written and dramatic presentations of their own. Through this a feeling for the music, rhythms and aesthetic aspects of the language is aroused and refined (p. 12 f.) =

738. develops his aesthetic sense of language (12)

739. is aesthetically pleased by the correspondence between reality and the artistic expression in literature (12, 13)

740. develops his aesthetic sense through noting the correspondence between reality and the artistic expression in literature (12)

741. selects literature according to aesthetic preference (16)

742. produces written presentations of his own (15)

743. produces dramatic presentations of his own (15)

744. refines his sense of the music in the language (12)

745. refines his sense of rhythm in the language (12)

746. refines his sense of the aesthetic aspects of the language (12)

(747-748)
A book also teaches aesthetics when distinctive for being clear, comprehensive, and artistic - it teaches this through its physical aspects: the binding, the print, illustrations, and the general lay-out. Clear print and attractive covers are always appreciated by children. They contribute to their appreciation of the beauty of objects teaching them to delight in aesthetically valuable forms (p. 13) =

747. has a sense of the beauty of artistically produced books, the binding, the print, illustrations, and the general lay-out (12)

748. delights in the aesthetically valuable in a book as an object, the binding, the print, illustrations, and the general lay-out (13)

(749)
To educate the up-and-coming generation to meaningful reading implies teaching them the ability to choose from the abundance of available literary products, and to assimilate what is to them valuable and sound in keeping with their experience, independent thought and powers of evaluation (p. 13) =

749. chooses from the abundance of available literary products and assimilates what is valuable and sound in keeping with his experience, independent thought and powers of evaluation (16)

/747-749/

FINLAND

Folkskolans läroplanskommittés betänkande II.
Läroplan för den egentliga folkskolan (= "Folkskolans" /compulsory school/ curriculum committee´s report II. Curriculum for the proper "folkskola"). Helsingfors (= Helsinki) 1952.

(801)
The present text books contain many descriptions of customs and manners. When choosing texts one should, more than formerly, pay attention to those which give insight into one´s own surroundings and beyond, and at the same time teach us to understand the value and importance of our forefathers´ work (p. 128) =

801. understands the value and importance of our forefathers´ work (102)

(802)
Thanks to these passages (= the Finland-Swedish and Scandinavian folk tales and songs) the children will become acquainted in a vivid way with songs and rhymes of former times (p. 128) =

802. is acquainted with songs and rhymes of former times (10)

(803)
But instruction in reading... should also fulfil a number of other important purposes, which cannot be accomplished to a sufficient extent in connection with other instruction (e.g. in modern subjects), even if "reading" has purposes there too. Such purposes are to make the pupils acquainted with literature to awaken the desire for reading (p. 129) =

803. shows a desire for reading literature (14)

/801-803/

(804)

Nowadays reading practice does not aim first and foremost at polished reading aloud, but at silent reading, through which the pupils will become accustomed to elucidating for themselves the content of a text, either in detail or in outline, and thus get the opportunity to enjoy literature (p. 139) =

804. enjoys literature (13)

(805)

Until now the reading of literature in school has been entirely dependent on the text book, but the school needs other reading matter also. In choosing this, regard should be given to the natural needs of the different age groups. Thus, for example, small boys' spirit of adventure should be taken into consideration (p. 140) =

805. satisfies his craving for adventure (73)

(806)

Acquaintance with suitable fragments of the literature of his country (p. 157) =

806. gives an account of fragments of the literature of his country (middle stage) (11)

(807)

Knowledge of certain literary works and their authors (p. 158) =

807. gives an account of certain literary works and their authors (middle and senior stages) (11)

(808)

Voluntary reading and discussion thereof for development of the feeling for literature (p. 158) =

808. has a feeling for literature (middle and senior stages) (10)

GREAT BRITAIN

Aitken, David J.
Choral-speaking with juniors.
In: National Association for the Teaching of English. Bulletin volume III number 1. Spring 1966. Poetry. University Education Department. Birmingham 1966, 14-15.

(901-902)
Some poetry can be passively enjoyed; other verse must involve the children actively. The imaginative teacher will try to achieve a balance in his selection, and I suggest that from time to time he encourage the children to "let themselves go" and revel in the rhythms and the sounds of words. Reeves's comment is surely right: "If children enjoy a good poem, that in itself is educative." (p. 15) =

901. revels in the rhythms and the sounds of words (13, 33)

902. enjoys a good poem (13)

/901-902/

GREAT BRITAIN

Hand, Geoffrey
Poetry for enjoyment.
In: National Association for the Teaching of English. Bulletin volume III number 1. Spring 1966. Poetry. University Education Department. Birmingham 1966, 24-26.

(903-904)
From any contact with poetry we want children to derive pleasure and to see the purpose (p. 24) =

903. derives pleasure from poetry (13)

904. realizes the purpose of poetry (12)

(905)
Instead of the teacher imposing his standards on the class, each child is encouraged to form his own standards (p. 24) =

905. forms own literary standards (16)

/903-905/

GREAT BRITAIN

Kamm, Antony and Taylor, Boswell
Books and the teacher.
Second edition. University of London Press Ltd. London 1968.

(906-912)
Good fiction teaches us about ourselves and about our relationships with other people; it shows us too that others may have a point of view which is as valid as ours and should be respected. It can demonstrate ways of treating matters of choice and conflict, two aspects of modern life which are as real to a child as to any adult. It can increase our awareness of the world by allowing us to share the experience of the author; it can extend our powers of imagination and exercise our strength of belief. Fiction that does any of these things is as truly 'educational' as any textbook or book of information (p. 93) =

906. has a knowledge about himself (72)
907. has a knowledge about his relationships with other people (22, 72)
908. understands that others may have a point of view which is as valid as his and should be respected (26)
909. knows ways of treating matters of choice and conflict (71)
910. has increased his awareness of the world (02)
911. has extended his powers of imagination (0)
912. has exercised his strength of belief (0)

GREAT BRITAIN

The Plowden Report
Children and their primary schools.
A report of the Central Advisory Council for Education (England).
Volume 1: The report. Department of Education and Science. Her
Majesty's Stationery Office. London 1967.

(913-918)
It is through story as well as through drama and other forms of creative work that children grope for the meaning of the experiences that have already overtaken them, savour again their pleasures and reconcile themselves to their own inconsistencies and those of others. As they "try on" first one story book character, then another, imagination and sympathy, the power to enter into another personality and situation, which is a characteristic of childhood and a fundamental condition for good social relationships, is preserved and nurtured. It is also through literature that children feel forward to the experiences, the hopes and fears that await them in adult life (p. 216) =

913. gropes for the meaning of the experiences that have already overtaken him (02)

914. savours again his pleasures (03)

915. reconciles himself to his own inconsistencies (76)

916. reconciles himself to the inconsistencies of others (26)

917. preserves and nurtures the power to enter into another personality and situation (26)

918. feels forward to the experiences, the hopes and fears that await him in adult life (72)

GREAT BRITAIN

Saunders, Dennis
"A perfect place to tell lies in." A few thoughts on the subject of fiction for the secondary school.
In: Bulmershe College of Education Library: Occasional papers.
Berkshire Education Committee. Publication No. 4, November, 1967.
(Stenciled.)

(919-924)
My own feeling is that all these - narrative, plot, dialogue etc. - are matters of technique. A skilled craftsman can give you all this - but can he give you anything more? What of his values? What attitudes to life are implicit in his work? Does he have anything to say about human conduct and the qualities that matter - loyalty, charity, integrity, sympathy? Will a child who reads this author´s book learn something more about human motives, and understand better why men behave as they do? It is questions of this kind that we should ask ourselves when considering a book´s suitability for class use (p. 3) =

919. gives an account of loyalty (secondary school) (21, 71)

920. gives an account of charity (secondary school) (21, 71)

921. gives an account of integrity (secondary school) (21, 71)

922. gives an account of sympathy (secondary school) (21, 71)

923. gives an account of human motives (secondary school) (21, 71)

924. understands better why men behave as they do (secondary school) (22, 72)

(925)
Recently an author of children´s books was asked the question: "What are your aims as a writer?" He replied:"To be believed. To show that the world is both darker and brighter than at first appears. - - -" (p. 3) =

925. knows that the world is both darker and brighter than at first appears (secondary school) (72)

/919-925/

(926-928)
It is through literature, then, that the young adolescent gains an imaginative foretaste of adult life and its problems. He experiences at second hand the complexity of human relationships, he increases and extends his sympathy by participating imaginatively in the fortunes of others (p. 4) =

926. gains an imaginative foretaste of adult life and its problems (secondary school) (22, 72)

927. experiences the complexity of human relationships (secondary school) (22)

928. increases and extends his sympathy by participating imaginatively in the fortunes of others (secondary school) (23)

(929)
"Nothing," said C.S. Lewis, "I suspect, is more astonishing (and, I would say, comforting) in any man's life than the discovery that there do exist people very, very like himself." The children we teach can be helped towards this discovery through the fiction they read ... (p. 4) =

929. discovers that there do exist people very, very like himself (secondary school) (22, 72)

(930-932)
Your aim is to provoke dissatisfaction with what you consider to be poor material, and to lead your pupils by every means possible to a recognition that there are books and books - that some have more to offer than others, that some are more relevant to their own needs (p. 6) =

930. is dissatisfied with what the teacher considers to be poor reading material (secondary school) (13)

931. recognizes that there are books and books - that some have more to offer than others (secondary school) (12)

932. recognizes that there are books and books - that some are more relevant to his own needs (secondary school) (12, 72)

/926-932/

(933-934)
If the children have faith in his choice they will learn to discriminate even if this is only at a rudimentary level. Much younger children than this can be brought to spot a writer´s shortcomings. They know when he is cheating (p. 6) =

933. spots a writer´s shortcomings (secondary school) (12)

934. knows when a writer is cheating (secondary school) (16)

(935)
If we as their teachers do nothing to help them find pleasure in worthwhile reading, then it is certain that no-one else will do anything (p. 6) =

935. finds pleasure in worthwhile reading (secondary school) (13)

(936-938)
... having learned, in some degree, how to handle words, the pupils have to be helped to learn how not to be handled by them. They need not merely to read, but to read with increasing sensitivity (p. 7) =

936. knows how to handle words (secondary school) (32)

937. knows how not to be handled by words (secondary school) (36)

938. reads with increasing sensitivity (secondary school) (32)

(939)
All pupils, including those of very limited attainments, need the civilizing experience of contact with great literature (p. 7) =

939. has a civilizing experience of contact with great literature (secondary school) (12, 13)

/933-939/

GREAT BRITAIN

Thompson, Denys
What is literature?
In: National Association for the Teaching of English. Bulletin volume III number 2. Summer 1966. Literature. University Education Department. Birmingham 1966, 4-8.

(940)
Literature is for pleasure (p. 4) =

940. derives pleasure from literature (13)

(941)
But fiction with some sap in it jolts us out of the rut. At least it enables us, by showing us other people's experiences, to realize that there is a choice - good literature showing us people and situations more clearly than in life. The offering of a choice is an argument for literature on moral grounds (p. 4) =

941. realizes that there is a choice in life (72)

(942)
The reading of a good book leaves us different - different for instance in being more understanding, more tolerant, more decent... (p. 4) =

942. is more understanding, more tolerant, and more decent (26)

(943-945)
If a teacher can help children to find the right words... to embody and communicate what they feel, not only should they understand their feelings better and deal with them more maturely, but the feelings themselves become... more refined and less selfcentred... (p. 5) =

/940-942/

943. communicates his feelings in the right words (32)

944. understands his feelings better (72)

945. deals with his feelings more maturely (76)

(946-948)
Many teachers find that the right kind of fiction, some of it not very pretentious, quite ephemeral, can help adolescents to see their difficulties in detachment, and so resolve them; to understand more clearly themselves and other people. Experiences such as death, poverty, cruelty, disease, being in love, being at war, feeling afraid, are felt, and then distanced. Adolescents can see that other people have experienced their own turmoils, and survived - and that helps to build confidence (p. 6) =

946. understands more clearly himself seeing that other people have experienced his own turmoils, and survived (having in fiction felt, and then distanced such experiences as death, poverty, cruelty, disease, being in love, being at war, feeling afraid) (12, 72)

947. understands more clearly other people (having in fiction felt, and then distanced such experiences as death, poverty, cruelty, disease, being in love, being at war, feeling afraid) (22)

948. feels confident having understood that other people have experienced his own turmoils, and survived (having in fiction felt, and then distanced such experiences as death, poverty, cruelty, disease, being in love, being at war, feeling afraid) (73)

(949)
"Someone entering wholly, for once, into the feelings of others can ... be helped to sense what it is like to be a coloured man in a 'white supremacy' area, or a childless woman, or to encounter the death of someone very close."
Thus literature can help the individual to acquire a sense of what matters, and an understanding of human beings and their environment (p. 7) =

949. understands more clearly human beings and their environment (having in literature felt for example what it is like to be a coloured man in a 'white supremacy' area, or a childless woman, or to encounter the death of someone very close) (22)

IRAN

Shirvanloo, Firooz
Literature for children and young people in Iran.
In. Contributions made to the seminar at Skarrildhus September 1970 on Literature for children and young people as a means of promotion of international understanding. Danish Unesco Schools Project. 1970, 71-78.

(1001-1005)
In our country, we have reached a stage that, against the stagnation and silence which has shrouded our culture, we have to create a literature that is committed to a historical evolutionary motion of our country and consequently to that of the world. It is clear, in confrontation to these problems, that literature of a country such as ours cannot divorce itself from objective realities and neglect the aspect that gives cognition. To acquaint the child with the realities of social life, make him acquire the habit of logical reasoning, find and recognize causal relations and interactions, and choose a way of thinking that encourages constructive criticism and adoption of a scientific world outlook, are directions for a nation that wants to survive, and is determined to keep pace with human progress. With these definitions, one cannot overlook the educative aspects of children´s literature. Children´s literature, under the conditions such as found in our country, should have an educative and constructive role. By educative, I mean whatever is conveyed to a child to broaden his world of cognition. It could either be an information,a scientific and rational concept or a feeling (p. 74) =

1001. gives an account of the realities of social life (21)
1002. is in the habit of logical reasoning (46)
1003. recognizes causal relations and interactions (42)
1004. chooses a way of thinking that encourages constructive criticism (02)
1005. chooses a way of thinking that encourages adoption of a scientific world outlook (02)

/1001-1005/

NORWAY

Laereplan for forsøk med 9-årig skole.
Andre utgåva. Forsøk og reform i skolen - nr 7 (= Curriculum for trial with nine-year schooling. Second edition. Trial and reform in the school - No. 7). Forsøksrådet for skoleverket. Oslo 1964.

(1101-1107)
Through introduction to Norwegian literature they should acquire knowledge of the working life, customs, manners and art of the Norwegian people of old and modern times. The teaching should at the same time aim at developing the pupils' conceptions and thoughts, enrich their emotional life and strengthen their moral attitudes (p. 56) =

1101. gives an account of the working life of his own country in former times (101)

1102. gives an account of the working life of his own country in modern times (101)

1103. gives an account of the cultural life of the people in his own country throughout the ages (101)

1104. gives an account of art now and earlier (11)

1105. has a broadened conception (02)

1106. thinks more clearly (46)

1107. behaves in accordance with the demands of morality (26)

(1108-1119)
The teaching should aim:...
at developing the pupils' ability to grasp and experience the aesthetic and ethical values contained in fiction and at profiting practically from descriptions of non-fiction,
at broadening the pupils' knowledge of Norwegian fiction and language, "bokmål" and "nynorsk", and train them to read some Swedish and Danish literature,

/1101-1107/

at teaching the pupils to understand themselves and the problems of adolescence, other people´s life and work, thoughts and feelings, at making the pupils familiar with the working methods used for instructive work with adults, and encouraging them to creative activities, independence of thoughts and values and accustoming them to confident conduct before audiences (p. 57) =

1108. grasps the aesthetic values of literature (12)

1109. grasps the ethical values of literature (12)

1110. experiences the aesthetic values of literature (12, 13)

1111. experiences the ethical values of literature (12, 13)

1112. gives an account of the literature of his own country (11)

1113. reads literature from the Scandinavian neighbouring countries (16)

1114. understands himself (76)

1115. understands the problems of adolescence (22, 72, 82, 102)

1116. understands the life and work, thoughts and feelings of other people (22)

1117. creates (05)

1118. thinks independently (76)

1119. values independently (02)

/1108-1119/

NORWAY

Arsplaner for norsk i ungdomsskolen
(= Syllabus for the school-year in the subject Norwegian at "ungdomsskolen" /the school for the youth/). Forsøksrådet for skoleverket. Oslo 1969.

(1120-1129)
The objective of the teaching of literature is:

a) to strengthen the pupils´ self-confidence
b) to train and strengthen the pupils´ ability to independent thinking and evaluation
c) increase their capacity for self-understanding
d) increase their capacity to experience
e) increase their capacity for empathy
f) to teach them to understand, respect and tolerate the thoughts and feelings of other people (Vedlegg 1 = Appendix 1) =

1120. has strengthened his self-confidence (76)

1121. thinks independently (76)

1122. evaluates independently (02)

1123. understands himself (76)

1124. has the capacity to experience (0)

1125. has the capacity for empathy (03)

1126. understands the thoughts of other people (22)

1127. understands the feelings of other people (22)

1128. respects and tolerates the thoughts of other people (26)

1129. respects and tolerates the feelings of other people (26)

(1130)
The objective of the teaching of literature should be to make the pupils want to read (Vedlegg 2 = Appendix 2) =

1130. wants to read (14, 34)

/1120-1130/

SOVIET UNION

Kairow, I.A.
Kinderliteratur und Pädagogik (= Children´s literature and education). In: Beiträge zur Kinder- und Jugendliteratur 4-5. Der Kinderbuchverlag Berlin. Berlin 1963, 11-22.

(1201-1206)
We have to prepare them (the children) for work that corresponds to their abilities and is at first recognized by them as necessary and finally becomes a need. We must educate the children to a meaningful use of social property, to development of and conscious satisfaction of mental demands and to observing the rules of life in the Communist society (p. 11) =

1201. performs work corresponding to his own abilities (116)

1202. recognizes work as necessary (116)

1203. experiences work as a need (116)

1204. uses social property in a meaningful way (06)

1205. satisfies his mental demands (0)

1206. observes the rules of life in the Communist society (26)

(1207-1211)
Fiction for children shall help the young to find their way in the sphere of moral concepts and ideas, it shall further the forming in them of a moral consciousness and support them in overcoming erroneous opinions and false ideas in the question of a series of ethical problems. It has the purpose of assisting growing young people in the choice of an ideal, to show them a man´s true ideal in a discreet way and to strip unworthy examples of their glory (p. 15) =

1207. finds his way in the sphere of moral concepts and ideas (22)

1208. is morally conscious (26)

/1201-1208/

1209. overcomes erroneous opinions and false ideas in the question of ethical problems (26)

1210. chooses a true ideal for himself in his dealings with ethical problems (24)

1211. (dealing with ethical problems) strips unworthy examples of ideals of their glory (22)

(1212-1215)
(Fiction must) develop interest in science, technology, art,and sport (p. 16) =

1212. is interested in science (04)

1213. is interested in technology (84)

1214. is interested in art (14)

1215. is interested in sport (94)

(1216-1217)
The aim of education is also the right attitude to people, that is, that the individual gives his whole strength to society and expects the same from others, that he does not tolerate at his side any idler and dawdler (p. 15) =

1216. gives his whole strength to society (26, 106)

1217. does not tolerate any idler and dawdler (24, 114)

SOVIET UNION

Medwedjewa, N.
Educating children to joy in reading in the Soviet Union.
In: Bookbird, 1969, 7, No. 3, 10-13.

(1218-1219)
Then the child enters school. During the first year the most important task of teachers and parents alike is to teach the child to read... Here parents and teachers must come to their aid, for instance by reading a fairy-tale or a story to them to the point of greatest tension, and then letting them finish it and retell what they had read. Of course reading is laborious, but children are so curious to find out what happens to their hero that they will read the story to the end. Thus an interest in books and the reading habit gradually become established (p. 10) =

1218. is interested in reading books (first year in school) (14, 34)
1219. is in the habit of reading (first year in school) (16, 36)

(1220-1221)
Even when the children can already read, it is advisable to read the best poems and stories to them. Oral reading is necessary to let the children experience the beauties of verbal images, of creative language, which are extremely important in the formation of literary taste (p. 10 f.) =

1220. experiences the beauties of verbal images, of creative language (first school years) (13)
1221. has formed a literary taste (10)

(1222-1226)
From the second year of school on the children are educated in reading culture. Many pupils keep diaries in which they enter the names of the authors and titles of the books they have read and copy passages which

they particularly liked. With the teacher´s help they can learn to concentrate their attention on the personality of the hero, on the circumstances under which certain events take place, and on artistically significant comparisons, characteristics and concepts (p. 11) =

1222. concentrates his attention on the personality of the hero in books (from the second school year on) (12)

1223. concentrates his attention on the circumstances under which certain events take place in books (from the second school year on) (12)

1224. concentrates his attention (reading books) on artistically significant comparisons (from the second school year on) (12)

1225. concentrates his attention (reading books) on artistically significant characteristics (from the second school year on) (12)

1226. concentrates his attention (reading books) on artistically significant concepts (from the second school year on) (12)

(1227)

Oral reading is now combined with discussions on the author, while other books by the same author or books on similar themes by different authors are suggested to the children for individual reading (p. 11) =

1227. discusses authors read (12)

(1228-1229)

In an effort to promote the children´s desire to convey the impressions they have received from a book to others, the libraries organize meetings where the children may speak about a favourite book or poem. This also presents a stimulus to the listening children who then want to read for themselves the poems or books that have interested their comrades so much (p. 11) =

1228. desires to convey the impressions he has received from a book to others (from the second school year on) (24)

1229. wants to read for himself the poems or books that have interested his comrades (from the second school year on) (14)

(1230)
The children also get to know the authors of their books personally in the course of school or library events or during the "Week of Children´s Books"... They also frequently appear on radio and television. The children get accustomed to seeing the author as a good friend, a man with whom they can talk about their own problems, who always knows an answer and offers advice (p. 11) =

1230. regards the author as a good friend, with whom he can talk about his problems and who always knows an answer and offers advice (form 3) (16, 76)

(1231-1234)
The most important task of the pedagogue remains the education to joy in literature as such, the development of literary taste. With this aim in mind, book exhibitions, literary evenings, readers´ conferences and above all meetings with the authors are arranged where the authors of popular books uncover the "secrets" of their profession, acquaint the readers with the heroes of their books, point out the relationship between truth and artistic invention and give them a glimpse of creative writing (p. 12) =

1231. enjoys literature (13)

1232. has a literary taste (10)

1233. considers the relationship between truth and artistic invention in literature (12)

1234. has a glimpse of creative writing (12)

(1235-1246)
Soviet pedagogues believe that a love of literature should be nurtured in every pupil, regardless of what profession he will eventually follow, because it plays such a great part in the formation of ethical values and aesthetic feeling. However, it is not sufficient to acquaint the pupils with a large cross-section of the best works of literature. The pedagogues try to develop the ability to judge a book, to distinguish genuine emotions from facile explanations and argumentation. For this reason book discussions are featured prominently in all schools

and libraries. Usually books from contempory literature with clear-cut problems are chosen for such discussions. Young people avidly read such books and are eager to discuss them. They judge the characters and actions of the heroes, the author´s relationship to them, the style, and the artistic qualities of the work. Sometimes works which are rather weak from the artistic point of view but have an intense plot are chosen for such discussions to show by way of example weak passages in a book, like superficial presentation, lack of artistic images, etc. Such discussions also further the development of literary taste and critical thinking in the young readers (p. 12 f.) =

1235. loves literature (13, 14)

1236. has formed ethical values (26)

1237. has formed aesthetic feeling (10)

1238. judges books through distinguishing genuine emotions from facile explanations and argumentation (12)

1239. discusses books from contempory literature with clear-cut problems (12)

1240. judges the characters and actions of the heroes (12)

1241. judges the author´s relationship to the heroes (12)

1242. judges the style of a literary work (12)

1243. judges the artistic qualities of a literary work (12)

1244. discovers weak passages in a book like superficial presentation (12)

1245. discovers weak passages in a book like lack of artistic images (12)

1246. thinks critically (02)

(1247-1248)
The pupils are also asked to judge book illustrations. Thus various editions of a story by Gogol were exhibited in one library with illustrations by various Russian and Soviet draughtsmen and the children were asked who had come nearest to Gogol´s concept in their opinion (p. 13) =

/1235-1246/

1247. judges book illustrations (12)

1248. judges, when presented various illustrations to a story, which of them come nearest to the author's concept (12)

SOVIET UNION

Programmy srednej školy na 1956-57 učebnyj god. Russkij jazyk i literaturnoe čtenie. V-VII klassy. (=Curriculum for the secondary school for the academic year 1956-57. Russian language and literature reading. Forms 5-7.) Učpedgiz. Moskva 1956.

(1249-1252)
The educational objectives of the study of literature in forms 5-7 are
1) to acquaint students with some pieces of Russian oral folk-art, Russian literature preceding the October Revolution, and Soviet literature,
2) to develop in them a conscious understanding of the ideology and artistic qualities of the works being studied, and
3) to supply them with adequate information about the authors, and with a basic knowledge of literary theory (p. 14) =

1249. has a conscious understanding of the ideology of some works of Russian oral folk-art, Russian literature preceding the October Revolution, and Soviet literature (12)

1250. has a conscious understanding of the artistic qualities of some works of Russian oral folk-art, Russian literature preceding the October Revolution, and Soviet literature (12)

1251. gives an account of the authors of Russian literature preceding the October Revolution, and Soviet literature (11)

1252. gives an account of literary theory (11)

(1253-1261)
By studying literature students enrich their own language and learn how to express thoughts orally and in writing.
The study of literature is of great importance in the process of supplying students with the foundations of a Marxist-Leninist philosophy and in educating them in the spirit of Communist morals. Special attention must be paid to the education of Soviet patriotism and a Communist attitude towards work. The literature course is to develop the students' love of the native tongue and of the great Russian literature (p. 14) =

/1249-1252/

1253. has an enriched language (36)

1254. expresses his thoughts orally (32)

1255. expresses his thoughts in writing (32)

1256. gives an account of the foundations of Marxist-Leninist philosophy (101)

1257. accepts Communist morals (26)

1258. is a Soviet patriot (106)

1259. has a Communist attitude towards work (116)

1260. loves his native tongue (33, 34)

1261. loves the great Russian literature (13, 14)

(1262)
Students in forms 5-7 acquaint themselves, in addition to literary works, with some of the most important facts about the lives of famous Russian writers (p. 16) =

1262. gives an account of the most important facts about the lives of famous Russian writers (11)

(1263-1269)
Students in the 5th form are given a basic idea of oral folk-art and some of its genres (tales, proverbs, riddles). Analysing literary works students learn to find the fundamental thought expressed in the work, and acquaint themselves with the characteristics of its structure. In form 5 students are given some notion about narration and description. Also they acquire knowledge of the descriptive elements of the language in artistic literary works (such as epithet, comparison, personification, metaphor) and are given a basic idea of the difference between poetry and prose (p. 16) =

1263. has a basic idea of oral folk-art (form 5) (11)

1264. has a basic idea of the genres of oral folk-art, e.g. tales, proverbs, riddles (form 5) (11)

1265. finds the fundamental thought expressed in literary works (form 5) (12)

1266. is acquainted with the characteristics of the structure of literary works (form 5) (11)

1267. has a notion about narration and description (form 5) (11)

1268. is acquainted with the descriptive elements of the language in literary works (e.g. epithet, comparison, personification, metaphor) (form 5) (11)

1269. has a basic idea of the difference between poetry and prose (form 5) (11)

(1270-1280)

In form 6 the basic knowledge of literary theory is increased and widened. Students are getting acquainted with the structural and linguistic characteristics of oral folk-art... They are given an insight into the theme and the ideological meaning of the piece of literature. From elementary observations on the structure of literary works 6th-formers procede to the study of narration, description, dialogue, and descriptive elements (portrayal, scenery, description of objects and milieu). From a general idea of poetry and prose 6th-formers procede to the study of versification (rhythm, dissyllabic and trisyllabic meters, stanza, rhyme). Finally, students in the 6th form are given some knowledge of epic and lyric poetry, and learn about the most common genres of epic works (short story, narrative, fable) (p. 16 f.) =

1270. is acquainted with the structural and linguistic characteristics of oral folk-art (form 6) (11)

1271. has insight into the theme of a piece of literature (form 6) (12)

1272. has insight into the ideological meaning of a piece of literature (form 6) (12)

1273. makes elementary observations on the structure of literary works (form 6) (12)

1274. makes observations on narration in literary works (form 6) (12)

1275. makes observations on description in literary works (form 6) (12)

1276. makes observations on dialogue in literary works (form 6) (12)

1277. makes observations on descriptive elements in literary works, e.g. portrayal, scenery, description of objects and milieu (form 6) (12)

1278. gives an account of versification, e.g. rhythm, dissyllabic and trisyllabic meters, stanza, rhyme (form 6) (11)

1279. gives an account of (the difference between) epic and lyric poetry (form 6) (11)

1280. gives an account of the most common genres of epic works, e.g. short story, narrative, fable (form 6) (11)

USA

Arnstein, Flora J.
Poetry in the elementary classroom.
Appleton-Century-Crofts. New York 1962.

(1301-1304)
In a lifetime of teaching I have found group after group responding happily to the poetry sessions. Much of the children's satisfaction derives from their own writing, from the tapping of their creative resources; this aspect will be dealt with later. But that the reading and discussion of the matter of poetry, the opportunity offered children to explore, to formulate their own thoughts and feelings - that all this is meaningful to them has been proved to me beyond a doubt (p. 5) =

1301. derives satisfaction from his own writing of poetry (13)

1302. derives satisfaction from the tapping of his creative resources in writing poetry (13)

1303. reads and discusses poetry (12)

1304. explores his own thoughts and feelings (72)

/1301-1304/

USA

Burton, Dwight L.
Literature study in the high schools.
Henry Holt and Company. New York 1959.

(1305)
Girls of this age are enthusiastic about stories of girls having familiar school or family problems, becoming involved in mild adventures and mysteries, or entering careers. For them, the most popular fiction features experiences of the type they are having or wish they could have. Literature is functioning, in this sense, as preparation for experience (p. 3) =

1305. is prepared for future experiences (high school) (06)

(1306-1308)
In its function as vicarious experience, then, literature can do much to meet the need for escape from the confines of the moment and to satisfy the adolescent´s thirst for action and his inherent curiosity (p. 5 f.) =

1306. escapes from the confines of the moment (high school) (76)
1307. satisfies his thirst for action (high school) (74)
1308. satisfies his inherent curiosity (high school) (74)

(1309-1310)
The student needs to be introduced early to the necessity of reading simultaneously at literal and abstract or allegorical levels in order to realize that one of the major functions of literature is to turn events into ideas (p. 7) =

1309. reads literature simultaneously at literal, abstract or allegorical levels (high school) (12)
1310. realizes that one of the major functions of literature is to turn events into ideas (high school) (12)

/1305-1310/

(1311-1313)
Awareness of the complexity of human personality is gained partly, too, through reflecting on the factors of greatest moment in the human drama, no matter what the individual's station in life. Courage, for example, is one of these factors. It is of great concern to the adolescent who realizes that he must test and try the depths of his own courage in coming to terms with himself, his environment, his fellows, his universe, his god (p. 7 f.) =

1311. is aware of the complexity of human personality (high school) (22, 72)

1312. reflects on the factors of greatest moment in the human drama, for example, courage (high school) (22, 72)

1313. tests and tries the depths of his own courage in coming to terms with himself, his environment, his fellows, his universe, his god (high school) (24, 74)

(1314-1315)
The function of literature, through all its mutations, has been to make us aware of the particularity of selves, and the high authority of the self in its quarrel with its society and its culture (p. 8) =

1314. is aware of the particularity of selves (high school) (22, 72)

1315. is aware of the high authority of the self in its quarrel with its society and its culture (high school) (22, 72)

USA

Burton, William H. - Kimball, Roland B. - Wing, Richard L.
Education for effective thinking. An introductory text.
Appleton-Century-Crofts, Inc. New York 1960.

(1316-1319)
Condensed into three items, the aims of English teaching may be asserted to be:
- - -
2. To increase the pupil´s ability and desire to understand and appreciate literature.
- - - (p. 348) =

1316. understands literature (12)

1317. appreciates literature (12, 13)

1318. desires to understand literature (14)

1319. desires to appreciate literature (14)

(1320-1329)
The abilities requisite for understanding and appreciation of literature include:

1. The ability to make critical verdicts about new literature in keeping with some value system.
2. The ability to discern the sense, tone, feeling, intention, and special rhythmic, figurative, and formal effects of poetry.
3. The ability to make valid descriptions of a piece of prose literature, or of dramatic literature.

- - - (p. 348) =

1320. makes critical verdicts about new literature in keeping with some value system (16)

1321. discerns the sense of poetry (12)

1322. discerns the tone of poetry (12)

/1316-1322/

1323. discerns the feeling of poetry (12)

1324. discerns the intention of poetry (12)

1325. discerns the special rhythmic effects of poetry (12)

1326. discerns the figurative effects of poetry (12)

1327. discerns the formal effects of poetry (12)

1328. makes valid descriptions of a piece of prose literature (12)

1329. makes valid descriptions of a piece of dramatic literature (12)

USA

Cady, Edwin H.
The role of literature for young people today.
In: The English Journal, 1955, 44, 268-273.

(1330-1331)
And it is our function and our privilege as teachers to help young people learn to read literature. Not just learn to read, not just learn to cover so many words with so many eyesweeps in so many seconds with such-and-such an ability to grasp and recall factual data referred to by the words. But learn to read literature, to "get" it, as we all say, to have the engrossing well-formed experiences which it is the artistic function of literature to help us to have (p. 269 f.) =

1330. reads literature, "getting" it (12)

1331. has engrossing, well-formed experiences from literature (12, 13)

(1332-1335)
The first door literature can help the student to open for himself is the door to a richer and more satisfying emotional and imaginative life. That is one of the most important doors in life. Upon whether it is properly opened or not may hang the question of whether or not the individual pupil ever achieves a stable and satisfying psychic life (p. 270) =

1332. has a richer and more satisfying emotional life (03)

1333. has a richer and more satisfying imaginative life (0)

1334. has achieved a stable psychic life (76)

1335. has achieved a satisfying psychic life (76)

(1336)
By accustoming him to move easily in the world of beliefs, ideas, words and other symbols, and ways of understanding things in general of his culture, literature can open the door to a keener perception of the world around him (p. 271) =

/1330-1335/

1336. has a keener perception of the world around him (having in literature met the world of beliefs, ideas, words and other symbols, and ways of understanding things in general of his culture) (02)

(1337)

And finally ... it (the literature) may help open the door to "loyalty" ... To understand loyalty ... (p. 271 f.) =

1337. understands loyalty (22, 72)

USA

Edman, Marion
Literature for "children without".
In: A critical approach to children's literature, ed. by Sara Innis Fenwick. The University of Chicago Press. Chicago, London 1967, 32-45.

(1338-1339)
One should, however, point out the importance of one role that literature ... should play in the reading experience of children. Perhaps its unique function is to present a pattern for the development of those personal and interpersonal values commonly accepted as ideal in our culture. The understanding that such values exist and that they have generally proved satisfying to human beings may be the greatest need of children without (p. 41) =

1338. develops those personal and interpersonal values commonly accepted as ideal in our culture (06)

1339. understands that values commonly accepted as ideal in our culture exist and have generally proved satisfying to human beings (02)

(1340)
How shall these books help him and us to cherish his uniqueness and special worth in our society? (p. 45) =

1340. cherishes his uniqueness and special worth in society (76)

USA

Evans, Clara
Stories and poems for young children.
In: Elementary English, 1948, 25, 424-425, 457.

(1341-1350)
Broadly speaking, literature plays a three-fold role in the educative process. First, it helps the child to reach an understanding of the qualities that make for democratic living. Second, it aids the child in understanding his own needs and problems. Third, it helps the child to comprehend the cultural pattern into which he must fit. In the case of children entering school for the first time, however, the immediate contribution of literature takes a more simplified form. Suitable stories and poems should, first of all, provide a happy experience. Next they should develop an interest in literature and lay the foundation for discriminating reading habits. Finally, they should arouse an interest in learning about people, places, and things (p. 424) =

1341. understands the qualities that make for democratic living (22)
1342. understands his own needs (72)
1343. understands his own problems (72)
1344. comprehends the cultural pattern into which he must fit (72)
1345. has happy experiences in stories and poems (first school year) (13)
1346. is interested in literature (14)
1347. has discriminating reading habits (16)
1348. is interested in learning about people (24, 104)
1349. is interested in learning about places (84, 104)
1350. is interested in learning about things (04)

USA

Fowler, Mary Elizabeth
Teaching language, composition, and literature.
McGraw-Hill Book Company. New York 1965.

(1351-1354)
Most teachers... would agree on the following goal for the teaching and study of literature in the high schools: we want the young to become readers, to find delight and value in literature, and to remain readers throughout their lives... But we realize immediately that we want more for the young than pleasure or a lifetime habit of reading books. We hope for continued growth in taste and discrimination. We ask not only that they read, but that they read thoughtfully and critically (p. 218) =

1351. finds delight in literature (high school) (13)

1352. finds value in literature (high school) (10)

1353. remains a reader of literature throughout his life (high school) (16)

1354. reads literature thoughtfully and critically (high school) (12)

(1355)
It is through literature that we see into the heart and mind of man... It is the privilege and the mission of the artist to lift the veil that hides the human heart and give us our closest looks at man´s innermost thoughts, feelings, and dreams... Through fiction, poetry, and the drama, we come to know the loneliness, the beauty, the courage and pain of the human condition (p. 219) =

1355. sees into the heart and mind of man: man´s innermost thoughts, feelings, and dreams, the loneliness, the beauty, the courage and pain of the human condition (high school) (26, 76)

(1356-1358)
Literature can interpret imaginatively the basic human situations: man´s suffering of injustice, his struggle for power, his conflict with his fellows, his rebellion against the laws of God and man. The facts we learn from geography, sociology, history, and science become invested with human significance as we live through drought and famine, the devastation of an atomic bomb, life in a Civil War prison, or racial conflict in South Africa. Such pictures of life can illuminate moments of history or serious social problems; they have their own human truth, different and more moving than the historian´s document or the sociologist´s report (p. 219 f.) =

1356. describes the basic human situations: man´s suffering of injustice, his struggle for power, his conflict with his fellows, his rebellion against the laws of God and man (high school) (21, 71)

1357. experiences the moments of history as invested with human significance (high school) (102)

1358. experiences the serious social problems as invested with human significance (high school) (22)

(1359-1361)
There are few young people in our society who have not been touched in some way by the social problems explored in literature. As they search to define their own social values and to understand the problems of their age, they gain understanding and clarify their thinking through reading and discussing the books which present these problems in a human context. Today, when America´s treatment of minorities is a major cause of distrust of democracy among the new nations and a threat to international peace, it is important that they gain insight into the human dilemmas resulting from complex social and economic issues (p. 220) =

1359. defines his own social values (high school) (22)

1360. understands the problems of his times (high school) (102)

1361. has insight into the human dilemmas resulting from complex social and economic issues (high school) (22, 72)

/1356-1361/

(1362)
Many young people in our schools have experienced hurt or rejection because of prejudice against their color, religion, or nationality. Through reading and discussing literature they share the feelings experienced by those who have been rejected (p. 220) =

1362. shares the feelings experienced by those who have been rejected because of prejudice against their colour, religion, or nationality (high school) (23)

(1363-1366)
The need teachers feel today to introduce young Americans to literature of foreign peoples and their cultures raises other questions about teaching. Good readers may be moved to deeper understanding and empathy by such pictures of other lives and peoples as... Without the guidance of a teacher who can help them see the common human problems beneath cultural differences,many students may read such books without understanding them... Such understanding comes to students through the widening of experience with books reflecting different cultural patterns, through discussion and understanding of such differences, and the guidance of a teacher who can help them see the common human needs, joys, and sorrows which unite the human family (p. 220 f.) =

1363. describes different cultural patterns of foreign peoples (high school) (101)

1364. discusses the differences between cultural patterns of different peoples (high school) (102)

1365. feels empathy learning about foreign peoples and their cultures (high school) (23, 103)

1366. sees the common human needs, joys, and sorrows which unite the human family (high school) (22, 72, 102)

(1367-1370)
The reader's involvement in the literary experience as pleasure, insight, and idea comes usually before interest in form, or in the art through which the writer expresses his ideas. The sense of form

grows slowly in most readers, coming from wide and varied reading and much discussion and comparison of such matters as characterization, plot, structure, setting, tone, style, and mood. Awareness of form and content do not develop simultaneously in immature readers. Only gradually, and through skillful teaching, does the young reader acquire a sense of how a writer handles structure and plot, of how he orders the parts of a work into a harmonious whole (p. 221) =

1367. discusses such matters as characterization, plot, structure, setting, tone, style, and mood in literature (high school) (12)

1368. compares such matters as characterization, plot, structure, setting, tone, style, and mood in literature (high school) (12)

1369. is interested in the form of literary works (high school) (14)

1370. has acquired a sense of how a writer handles structure and plot, of how he orders the parts of a work into a harmonious whole (high school) (12)

(1371)

During their study of literature, students should gain some insight into the creative process... The seriousness and dedication with which the artist searches for the perfect form can be instructive for the adolescent who struggles with the writing of brief paragraphs (p. 221 f.) =

1371. has some insight into the creative process when the artist searches for the perfect form (high school) (12)

(1372-1376)

The sense of form grows as the teacher leads students to see how the writer arranges the events in the plot of a novel or play or orders the lines of a poem... They may be asked what difference it would make if a particular scene came after or before another in a play or a novel, or they may discuss a different kind of ending... Through such discussion of the appropriateness of the order of events, the contrasts of characters, the rightness of mood, tone, and atmosphere, teachers can develop in students a sense of the importance of form in all good writing as an inseparable part of the meaning of the piece of literature (p. 222) =

/1367-1371/

1372. notices how the writer arranges the events in the plot of a novel or play (high school) (12)

1373. notices how the writer orders the lines of a poem (high school) (12)

1374. discusses the difference it would make if a particular scene came after or before another in a play or a novel (high school) (12)

1375. discusses different kinds of ending in a play or a novel (high school) (12)

1376. has a sense of the importance of form in all good writing as an inseparable part of the meaning of the piece of literature (high school) (16)

(1377-1380)
In the study of literature, the adolescent encounters the values men live by. His reading about men and women who have made moral and ethical choices and his evaluation of these and their results provide him with a measure for thinking about his own choices and their consequences... The adolescent, searching for heroes among worthy adults after whom he may model his own life and conduct, finds these in books in fuller dimension, often, than in life. Reading, thinking, and talking about literature are primary ways through which the maturing adolescent accomplishes one of the most important tasks of his development, the discovering and organizing of his own values and the formulating of his own philosophy of life (p. 222) =

1377. has a measure for thinking about his own choices and their consequences (high school) (76)

1378. discovers his own values (high school) (72)

1379. organizes his own values (high school) (76)

1380. formulates his own philosophy of life (high school) (76)

USA

Hildreth, Gertrude
Reading programs in the early primary period.
In: The forty-eighth yearbook of the National Society for the Study of Education (NSSE). Part II. Reading in the elementary school. The University of Chicago Press. Chicago 1949, 54-92.

(1381-1382)
Teachers are advised to cultivate linguistic readiness in their pupils by following these recommendations: ... Have fun with poetry and rhymes. The delight children take in rhymes enhances their desire to talk and promotes their discrimination of word sounds (p. 67) =

1381. desires to talk (having fun with poetry and rhymes) (early primary stage) (34)

1382. discriminates word sounds (having fun with poetry and rhymes) (early primary stage) (32)

(1383-1384)
Hearing poetry read aloud is another means of linking reading and language. The children should memorize some verses and try to make rhymes themselves (p. 77) =

1383. memorizes poetry (early primary stage) (11)

1384. tries to make rhymes (early primary stage) (15, 35)

(1385-1387)
Although uniformity in achievement at the end of the first year is not to be anticipated with typical classes, capable learners can be expected to show the following skills and abilities: ... Show enjoyment of reading easy stories and use easy books at the library table. Better readers in the class will read as many as ten or fifteen easy story-books in addition to regular reading in planned lessons (p. 92) =

/1381-1384/

1385. shows enjoyment of reading easy stories (early primary stage) (13, 33)

1386. uses easy books at the library table (early primary stage) (12)

1387. reads as many as ten or fifteen easy story-books in addition to regular reading in planned lessons (early primary stage) (16, 36)

USA

Hildreth, Gertrude
Reading programs in grades II and III.
In: The forty-eighth yearbook of the National Society for the Study of Education (NSSE). Part II. Reading in the elementary school. The University of Chicago Press. Chicago 1949, 93-126.

(1388-1389)
The typical pupil will be able to read easy readers and story-books for himself with full understanding and genuine satisfaction (p. 126) =

1388. reads story-books for himself with full understanding (grades 2 and 3) (12)

1389. reads story-books for himself with genuine satisfaction (grades 2 and 3) (13)

/1388-1389/

USA

Hook, J.N.
The teaching of high school English.
Third edition. The Ronald Press Company. New York 1965.

(1390-1392)
We read literature for three interrelated and overlapping reasons: for pleasure, for information of a kind not available in an encyclopedia, and for a means of sharing in our cultural heritage (p. 123) =

1390. reads literature for pleasure (high school) (13)

1391. reads literature for information of a kind not available in an encyclopedia (high school) (16)

1392. shares in our cultural heritage (high school) (06)

(1393-1394)
Fiction provides partial answers to age-old questions. "Who am I?" "Why was I born?" "Is life purposeless?" "Are people merely accidental excrescences on a planet that is but an atom in the universe?" Since no author is omniscient, the reader knows that he will never find complete answers to his metaphysical queries. But he knows also that from a clue here and there he can piece together a philosophy of life which will serve him, or that he can amend his existing philosophy (p. 152 f.) =

1393. pieces together a philosophy of life which will serve him (having in fiction got partial answers to age-old questions e.g. "Who am I?" "Why was I born?" "Is life purposeless?" "Are people merely accidental excrescences on a planet that is but an atom in the universe?", and knowing that he will never find complete answers to his metaphysical queries) (high school) (76)

1394. amends his existing philosophy of life (having in fiction got partial answers to age-old questions e.g. "Who am I?" "Why was I born?" "Is life purposeless?" "Are people merely accidental excrescences on a planet that is but an atom in the universe?", and knowing that he will never find complete answers to his metaphysical queries) (high school) (76)

(1395)

It may seem contradictory to say that fiction also provides an escape from life, but so it does, and in that way it is closely akin to drama (p. 153) =

1395. escapes from life in fiction (high school) (76)

(1396-1400)

The objections to poetry may best be met in terms of the main purpose for reading poetry: pleasure. Enjoying rhythm, treating the comprehension of compressed language as the solving of a puzzle, and discussing the broadly applicable human truths or the individual insights and emotions... (p. 187) =

1396. reads poetry for pleasure (high school) (13)

1397. enjoys rhythm (high school) (13)

1398. treats the comprehension of compressed language (i.e. poetry) as the solving of a puzzle (high school) (12)

1399. discusses the broadly applicable human truths (high school) (02)

1400. discusses the individual insights and emotions (high school) (72)

USA

Huck, Charlotte S.
A comprehensive literature program.
In: Children, books and reading. Perspectives in reading No. 3.
International Reading Association. Newark, Delaware 1964, 111-122.

(1401)
The development of a love for reading should be a prime purpose of a literature program (p. 113) =

1401. loves to read literature (13, 14)

(1402-1404)
A second major purpose... is acquaintanceship with our literary heritage. Such knowledge begins with literature for children. Common literary allusions have their origin in children's stories and if we have not read those books, the meanings are not clear... Acquaintanceship with mythology, folklore and legends is also necessary to the future understanding of many literary allusions... Children develop common reference points as they share modern day literature also (p. 113 f.) =

1402. has knowledge of our literary heritage (11)

1403. has knowledge of children's stories (11)

1404. has knowledge of mythology, folklore and legends (11)

(1405)
The development of literary appreciation should be a major goal of the elementary school... Children can be taught to appreciate and recognize the elements which constitute fine writing (p. 114) =

1405. recognizes the elements which constitute fine writing (12)

(1406-1407)

Children can be helped to recognize the story that is organic, that is held together with a basic underlying truth... For children to develop appreciation for an author's style is more difficult but it can be done. After reading De Jong's Hurry Home, Candy and Along Came a Dog to one fourth grade, the children identified the author's compassion and deep understanding of animals and people... (p. 115) =

1406. recognizes a story that is organic (held together with a basic underlying truth) (12)

1407. identifies an author's compassion (12)

(1408-1409)

Children enjoy knowing and being able to identify some of the techniques of fine writing. They come to understand that by means of symbol and imagery, an author can say more than actual words state (p. 116) =

1408. enjoys knowing and being able to identify some of the techniques of fine writing (13)

1409. understands that an author can say more by means of symbol and imagery than actual words state (12)

(1410)

A beginning understanding and feeling for simile and metaphor could be undertaken with younger children. Tresselt's White Snow Bright Snow contains excellent samples of each in the following passage: "Automobiles looked like big fat raisins buried in snowdrifts. Houses crouched together, their windows peeking out from under great white eyebrows..." ... Obviously, primary teachers are not going to have lessons on metaphors and similes, I hope! However, they can savor these passages and help children to visualize them or draw them (p. 116) =

1410. visualizes or draws metaphors and similes found in literature (12, 15)

(1411-1416)

Personal social growth through reading has always been a major purpose of children´s literature... Introducing a child to a book in which a character faces and solves a problem similar to his own may help him to understand his own problem better and to face it with courage and determination. Reading may help children to explore living, "to try on" various roles vicariously and to accept or reject them as they search for their own identity. Some of our overprotected white children may experience the hurts of prejudice for the first time as they read and identify with the main character in... Some of the feelings of grief and death may be first faced through literature... These books... portray the harsher realities of life in a way which makes their readers more able to face and understand them (p. 116 f.) =

1411. understands his own problems (72)

1412. faces his own problems with courage and determination (74)

1413. accepts or rejects various roles as he searches for his own identity (74)

1414. experiences the hurts of prejudice (23)

1415. experiences the feelings of grief and death (73)

1416. faces and understands the harsher realities of life (76)

(1417-1420)

Social studies is greatly enriched through reading books which authentically picture the social problems of our world. Children may develop increased appreciation for the educational dilemma of rising nations as they read such books as... History, too, may gain a new perspective through the re-creation of a period and events in historical fiction or biography. Children may be helped to understand that history is always someone´s interpretation, as they read... Children who read books which present different points of view will have a better understanding of their historical heritage than the child who is limited to a single textbook approach. For historical fiction clothes the bare bones of historical fact and makes it come alive (p. 117) =

/1411-1416/

1417. is acquainted with the social problems of our world (102)

1418. recognizes the educational dilemma of rising nations (102)

1419. realizes that history is always someone's interpretation (102)

1420. has a better understanding of his historical heritage (102)

(1421-1424)

Creative writing may frequently grow out of children's personal reading. Children may wish to write further adventures of a particular storybook character; or they may create their own story based upon a certain theme in literature, such as Kipling's Just So Stories... Young children may be inspired to look at their world in a new way after they have heard these poems (p. 118) =

1421. writes creatively (15)

1422. writes further adventures of a particular storybook character (15)

1423. creates his own story based upon a certain theme in literature (15)

1424. looks at his world in a new way (02)

USA

Instructional Objectives Exchange, a project of the Center for the Study of Evaluation (IOX). Language arts K-3.
UCLA Graduate School of Education, Los Angeles, California. No date (ca. 1970).

(1425)
After listening to a given story, the student will demonstrate his recall of details by drawing a series of pictures to illustrate them. (In the sample item Potter´s Peter Rabbit is mentioned as example of a story.) (Objective 42, Grade K) =

1425. draws a series of pictures demonstrating recall of details in a story listened to (kindergarten) (11)

(1426)
Given a story to listen to, the student will recall and retell its events in sequence. (In the sample item The Three Little Pigs is mentioned as example of a story.) (Objective 51, Grade K-1) =

1426. retells in sequence the events of a story listened to (kindergarten - grade 1) (11)

(1427-1431)
Given a poem appropriate to his grade level, the student will be able to read it aloud in accordance with prespecified criteria. (In the sample item the following five criteria are given:) 1. Student will read aloud enough for all the class to hear. 2. Student will not read the poem in a sing-song manner. 3. Student will interpret the punctuation correctly in each of the lines. 4. Student will use proper phrasing. 5. Student will read without hesitation. (Objective 63, Grade 1-3) =

1427. reads a poem aloud enough for all the class to hear (grades 1-3) (32)

1428. reads a poem aloud in a non-sing-song manner (grades 1-3) (32)

1429. reads a poem aloud interpreting the punctuation correctly in each of the lines (grades 1-3) (32)

1430. reads a poem aloud using proper phrasing (grades 1-3) (32)

1431. reads a poem aloud without hesitation (grades 1-3) (32)

(1432)

The student will write a fanciful story of more than one paragraph (Objective 68, Grade K-3) =

1432. writes a fanciful story of more than one paragraph (kindergarten - grade 3) (15)

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Instructional Objectives Exchange, a project of the Center for the Study of Evaluation (IOX). Reading K-3.
UCLA Graduate School of Education, Los Angeles, California. No date (ca. 1970).

(1433)
Given a story whose conclusion is missing, the student will draw a picture illustrating a likely ending based on the contents of the story. (In the sample item The Little Engine That Could is mentioned as example of a story. The objective is placed under the sub-category Predicting Outcomes.) (Objective 2, Grade K) =

1433. draws a picture illustrating the likely ending of a story where the conclusion is missing (kindergarten) (12)

(1434)
After listening to a given story, the student will recall its details by drawing a picture to illustrate them. (In the sample item Potter's Peter Rabbit is mentioned as example of a story.) (Objective 3, Grade K) =

1434. draws a picture demonstrating his recall of the details in a story listened to (kindergarten) (11)

(1435)
After listening to a given story, the student will retell its events in sequence. (In the sample item The Three Little Pigs is mentioned as example of a story.) (Objective 34, Grade K-1) =

1435. retells in sequence the events of a story listened to (kindergarten - grade 1) (11)

/1433-1435/

(1436)
Given three short animal stories, the student will describe the characteristics of their animals which are alike. (Placed under sub-category Comparing and Contrasting.) (Objective 40, Grade K-1) =

1436. describes similarities comparing the characteristics of animals in some short animal stories (kindergarten - grade 1) (12)

(1437)
Given two stories, one about life in the city and the other of life in the country, the student will describe the differences between city and country life. (Placed under the sub-category Comparing and Contrasting Stories.) (Objective 41, Grade K-1) =

1437. describes the difference between city and country life comparing two stories, one about life in the city and the other of life in the country (kindergarten - grade 1) (12)

(1438)
Given an animal story in which the characters act like people, the student will identify those actions which are unrealistic for animals to perform. (Placed under sub-category Distinguishing Fact and Fantasy.) (Objective 42, Grade K-1) =

1438. distinguishes fact and fantasy in an animal story identifying those actions which are unrealistic for animals (acting like people) to perform (kindergarten - grade 1) (12)

(1439)
Given a story orally, the student will state two things that could be true about the story and two things which could not. (In the sample item Snow White and the Seven Dwarfs are mentioned as example of a story. Placed under the sub-category Distinguishing Fact and Fantasy.) (Objective 43, Grade K-1) =

1439. distinguishes fact and fantasy in a story stating things that could be true and things that could not (kindergarten - grade 1) (12)

(1440)
Given a simple poem, the student will identify the words that rhyme. (Placed under sub-category Auditory Discrimination - Rhyming Words.) (Objective 73, Grade 1) =

1440. identifies words that rhyme in a simple poem (grade 1) (32)

(1441)
Given a story, the student will draw from memory pictorial representations of its content as directed. (In the sample item The Brementown Musicians is mentioned as example of a story. Placed under sub-category Recalling Story Facts.) (Objective 140, Grade 1) =

1441. recalls story facts drawing from memory pictorial representations of specific content items mentioned by teacher (grade 1) (11)

(1442)
Given a story, two topic headings, and a list of phrases from the story, the student will classify each phrase under its proper heading. (In the sample item Grizzly Bear and Mother Beaver is mentioned as example of a story. Placed under sub-category Seeing Relationships.) (Objective 145, Grade 1) =

1442. classifies each phrase in a list of phrases from a story under one of two given topic headings demonstrating understanding of relationships (grade 1) (12)

(1443)
Given a segment from an unfamiliar story, and a set of sentences stating what may happen next, the student will identify the sentence whose prediction appears most accurate. (In the sample item The Five Chinese Brothers is given as example of a story. Placed under sub-category Drawing Conclusions.) (Objective 146, Grade 1) =

1443. draws conclusions identifying one of some sentences that appears most accurate as predicting what may happen next in a story from which a segment is read (grade 1) (12)

(1444)
After reading only part of a given story, the student will write one sentence predicting its outcome. (In the sample item Magic Doors is mentioned as example of a story. Placed under sub-category Drawing Conclusions.) (Objective 147, Grade 1) =

1444. draws conclusions writing one sentence predicting the outcome of a story only partly read (grade 1) (12)

(1445)
Given a short story and a list of "how" and "why" questions based on its content, the student will infer and state the answer to each one. (Placed under sub-category Inferences from Facts.) (Objective 149, Grade 1) =

1445. states the answer to "how" and "why" questions drawing inferences from the facts of a story read (that is, when the answers are not stated in the story) (grade 1) (12)

(1446)
After listening to a short, nonsensical poem and one rhyming couplet, the student will identify their differences in style. (Placed under sub-category Noting Literary Styles.) (Objective 152, Grade 1) =

1446. notes differences in style between a nonsensical poem and a rhyming (sensical) couplet (grade 1) (12)

(1447)
Given a rhyming couplet with an incomplete last line and a group of words, the student will select the word which best completes the rhyme (Objective 166, Grade 2) =

1447. selects from a list of words the word completing the rhyme in a couplet (with incomplete last line) (grade 2) (32)

(1448)
After listening to a given story without a title, the student will write a title which relates to the story's main ideas. (In the sample

item Hound-Pup's Big Ears from Enchanted Gates is mentioned as example of a story.) (Objective 238, Grade 2) =

1448. states the main ideas in a story writing a title for the story (read without given title) (grade 2) (12)

(1449)
Given a short story, the student will state how the main character felt at the beginning and at the end of the story. (Placed under sub-category Recognizing Emotional Attitudes.) (Objective 240, Grade 2) =

1449. recognizes emotional attitudes of main character in a story (stating how this character felt at beginning and end of story) (grade 2) (12)

(1450)
After reading two given short stories, the student will write a sentence which describes one similarity between the stories. (In the sample item two stories from Enchanted Gates are mentioned as examples of stories. Placed under sub-category Interpreting Story Facts.) (Objective 241, Grade 2) =

1450. describes one similarity between two stories (concerning facts stated in the story) (grade 2) (12)

(1451)
Given a list of characters from a specific story, the student will identify the characteristics of each as implied by the content of the story. (In the sample item The Little Red Hen is mentioned as example of a story. Placed under major category Comprehension-Interpretation and sub-category Characterization.) (Objective 243, Grade 2) =

1451. interprets the characteristics of characters in a story (grade 2) (12)

(1452)

Given a passage containing a specific mood and a list of feelings, the student will identify the feeling conveyed by the passage. (In the sample item the following feelings are mentioned: happy, sad, afraid, sorrowful, cheerful, gloomy. Placed under major category Comprehension-Interpretation, sub-category Sensory Images.) (Objective 246, Grade 2) =

1452. identifies feeling (specific mood, for example, happy, afraid, cheerful, gloomy) in a passage (grade 2) (12)

(1453)

Given two stories with similar themes, the student will identify their similarity. (In the sample item two stories from Bear Stories are mentioned as examples of stories.) (Objective 247, Grade 2) =

1453. identifies similarity between two stories (grade 2) (12)

(1454)

Given a story, the student will identify three of its sentences that state true facts and three which may not. (In the sample item a story from Enchanted Gates is mentioned as example of a story. Placed under sub-category Distinguishing Fact and Fantasy.) (Objective 249, Grade 2) =

1454. distinguishes in a story true facts from facts that are not true (grade 2) (12)

(1455)

Given a short story, the student will locate and list the words which identify the main characters' feelings. (Placed under sub-category Recognizing Emotional Attitudes.) (Objective 302, Grade 3) =

1455. recognizes the feelings of the main characters in a story (listing the words that identify these feelings) (grade 3) (12)

(1456)
After reading several fables, the student will write a paragraph describing the characteristics of fables. (Placed under sub-category Interpreting Story Facts.) (Objective 303, Grade 3) =

1456. notices the characteristics of fables after reading fables (grade 3) (12)

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UCLA Graduate School of Education. Los Angeles, California. No date (ca. 1970).

(1457-1459)
The student will demonstrate an understanding of the fact that the meaning of a poem can exist on more than one level. That is, when given such a poem, the student will be able to explain the poem 1) on its literal level; 2) on its figurative level, using for evidence of this latter meaning the particular symbol or symbolic cluster through which it is expressed; 3) on the personal level, relating a question suggested by the poem to the individual's own experiences or observations (Objective 1) =

1457. explains a poem on its literal level (senior high school) (12)

1458. explains a poem on its figurative level stating the particular symbol or symbolic cluster through which it is expressed (senior high school) (12)

1459. explains a poem on a personal level relating a question suggested by the poem to own experiences or observations (senior high school) (12, 72)

(1460-1461)
The student will demonstrate an understanding of what is meant by tone in poetry and how tone is achieved in a poem. That is, when given a poem, the student will be able to describe the attitude contained therein toward the subject matter or the audience and identify the means by which the tone is revealed. (Tone is defined as the attitude of the poet toward his subject matter or toward his audience. The tone of a poem may be formal, informal, solemn, ironic, horror-stricken, sarcastic, humorous or playful.) (Objective 2) =

1460. describes the attitude contained in a poem toward the subject matter or the audience (for example, formal, informal, solemn, ironic, horror-stricken, sarcastic, humorous, or playful) (senior high school) (12)

1461. identifies the means by which the tone (for example, formal, informal, solemn, ironic, horror-stricken, sarcastic, humorous, or playful) is revealed in a poem (senior high school) (12)

(1462-1464)
The student will demonstrate an understanding of how the poet´s selective use of language in a poem (his diction) allows him to simultaneously compress and express his meaning. That is, when given a poem, the student will be able to 1) identify those words which connote multiple associations and/or 2) describe the connotative value of key words identified for him and 3) describe the effect of these words within the poem (Objective 3) =

1462. identifies those words in a poem which connote multiple associations (senior high school) (12)

1463. describes the connotative value of key words in a poem (the key words being identified for him (senior high school) (12)

1464. describes the effect of key words within a poem (the key words being identified for him (senior high school) (12)

(1465-1466)
The student will demonstrate an understanding of the relationship between figurative language and meaning in poetry. That is, given a poem, the student will be able to identify and explicate important figures of speech such as metaphor, simile, hyperbole, apostrophe, personification, metonymy, etc., in terms of the feelings and ideas contained in each and their importance to the meaning of the poem (Objective 4) =

1465. identifies and explicates important figures of speech in a poem (such as metaphor, simile, hyperbole, apostrophe, personification, metonymy) in terms of the feelings and ideas contained in each (senior high school) (12)

1466. explicates the importance to the meaning of a poem of important figures of speech therein (such as metaphor, simile, hyperbole, apostrophe, personification, metonymy) (senior high school) (12)

(1467-1469)
The student will demonstrate an understanding of the techniques by which a poet creates characters and provides their motivations. That is, when given a poem in which a character is drawn, the student will be able to: 1) list the specific identifying traits; 2) tell what method was used to reveal them and 3) explain what caused the character to think or act as he does in the poem (Objective 5) =

1467. lists the specific identifying traits of a character in a poem (senior high school) (12)

1468. describes what method was used by the author of a poem to reveal the specific identifying traits of a character in this poem (senior high school) (12)

1469. explains what caused a character to think or act as he does in a poem (senior high school) (12)

(1470-1471)
The student will demonstrate an understanding of the function of repetitive sound in poetry through attention to the use of meter and/or rhyme in a given poem. That is, the student will be able to identify regular and irregular patterns of meter and rhyme in poem and assess the contributions of the regularities and irregularities to its meaning (Objective 6) =

1470. identifies regular and irregular patterns of meter and rhyme in poems (senior high school) (12)

1471. assesses the contributions of regularities and irregularities in patterns of meter and rhyme to the meaning of poems (senior high school) (12)

(1472)

The student will become familiar with and apply a process for evaluation of a poem. That is, given an unfamiliar poem (or poems) the student will apply the evaluative criteria cited above in order to evaluate the success of the poem. ("Criteria cited above" include, for example, Are the word choices fresh? Is there a unity between the form and the content? Does it avoid sentimentality?) (Objective 7) =

1472. applies evaluative criteria in order to evaluate a poem (senior high school) (12)

(1473)

The student will be able to identify the genre of a specific poem (such as narrative, epic, lyric, ballad, pastoral) and list the conventions contained within it which relate it to the specified category (Objective 8) =

1473. identifies the genre of a specific poem (such as narrative, epic, lyric, ballad, pastoral) listing the conventions contained within it which relate it to the specified category (senior high school) (12)

(1474-1475)

The student will identify the point of view from which a given novel is told and will state how this method of presentation affects the novel's meaning. (Point of view is the means by which the author presents the action in the novel. Two methods of controlling point of view are: (1) the omniscient narrator... (2) the restricted narrator... a character within the story... The author may use either the first-person or third-person method of presentation for the restricted narrator.) (Objective 9) =

1474. identifies the point of view from which a given novel is told (that is, omniscient or restricted narrator, in the latter case first-person or third-person method of presentation) (senior high school) (12)

1475. states how the point of view from which a given novel is told (that is, omniscient or restricted narrator, in the latter case first-person or third-person method of presentation) affects the novel's meaning (senior high school) (12)

(1476)

Given a novel and a description of the genre in which the novel may be classified, the student will be able to identify the conventions contained within the novel which link it to that genre.(Genre is here regarded as a manner of classifying novels by subject matter; genres are, for example, apprenticeship novel, detective novel, historical novel.) (Objective 10) =

1476. identifies the conventions contained in a novel which link it to a certain genre (the description of which is given) (senior high school) (12)

(1477-1478)

Given a novel, the student will describe the setting (geographical, occupational, historical and personal) and tell how it affects the characters; that is, how the setting affects motivations, decisions, aspirations and attitudes toward life revealed by specific characters in the novel (Objective 11) =

1477. describes the setting (geographical, occupational, historical and personal) in a novel (senior high school) (12)

1478. tells how the setting (geographical, occupational, historical and personal) in a novel affects motivations, decisions, aspirations and attitudes toward life revealed by specific characters in the novel (senior high school) (12)

(1479-1480)

The student will demonstrate an understanding of what is meant by tone in the novel, and how tone is achieved. That is, when given a novel, the student will be able to describe the attitude contained therein toward the subject matter or audience, and identify the means by which the tone is revealed. (A given work's tone might be formal, informal, intimate, solemn, ironic, sarcastic, humorous, or playful.) (Objective 12) =

/1475-1478/

1479. describes the attitude contained in a novel toward the subject matter or audience (that is, the tone, for example, formal, informal, intimate, solemn, ironic, sarcastic, humorous, or playful) (senior high school) (12)

1480. identifies the means by which the tone in a novel (that is, the attitude contained therein toward the subject matter or audience, as, for example, formal, informal, intimate, solemn, ironic, sarcastic, humorous, or playful) is revealed (senior high school) (12)

(1481-1482)
The student will be able to list character traits for specific characters in a novel and state the ways in which these traits were revealed (Objective 13) =

1481. lists character traits for specific characters in a novel (senior high school) (12)

1482. states the ways in which the character traits for specific characters in a novel are revealed (senior high school) (12)

(1483-1484)
The student will briefly state the conflict of the novel by identifying the opposing forces, and will relate the technical climax. (The technical climax occurs when action or circumstance determine how the conflict will be resolved. It should not be confused with the dramatic climax, which refers to the most emotional moment in the plot, and which, therefore, may vary with individual readers.) (Objective 14) =

1483. states the conflict of a novel by identifying the opposing forces (senior high school) (12)

1484. relates the technical climax of a novel (that is, when action or circumstance determine how the conflict will be resolved) (senior high school) (12)

(1485-1486)
The student will determine the motivating force for a specific character's action in a novel and will state how the author prepared the reader for this action (Objective 15) =

1485. determines the motivating force for a specific character's action in a novel (senior high school) (12)

1486. states how the author prepared the reader for a specific character's action in a novel (senior high school) (12)

(1487-1488)
The student will state the theme of a given novel, and support his interpretation by briefly illustrating how this theme is portrayed in the novel (Objective 16) =

1487. states the theme of a given novel (senior high school) (12)

1488. supports own interpretation of the theme of a novel by briefly illustrating how this theme is portrayed in the novel (senior high school) (12)

(1489-1491)
The student will relate the novel to his experience in any one of the following ways: (1) by discussing why he could or could not identify with any of the characters; (2) by stating what new ideas the author has presented, or what old ideas have been presented in a new perspective for him; (3) by discussing any particular passage or incident which evoked strong feeling in him (Objective 17) =

1489. relates a novel to own experience by discussing why he could or could not identify with any of the characters (senior high school) (12)

1490. relates a novel to own experience by stating what new ideas the author has presented, or what old ideas have been presented in a new perspective for him (senior high school) (12)

1491. relates a novel to own experience by discussing any particular passage or incident which evoked strong feeling in him (senior high school) (12)

/1485-1491/

(1492-1493)

The student will demonstrate an understanding of what is meant by tone in the short story and how tone is achieved. That is, when given a short story, the student will be able to describe the attitude contained therein toward the subject-matter or audience and identify the means by which the tone is revealed. (For the concept of tone see Objective 12 above.) (Objective 18) =

1492. describes the attitude contained in a short story toward the subject matter or audience (that is, the tone, for example, formal, informal, intimate, solemn, ironic, sarcastic, humorous, or playful) (senior high school) (12)

1493. identifies the means by which the tone in a short story (that is, the attitude contained therein toward the subject matter or audience, as, for example, formal, informal, intimate, solemn, ironic, sarcastic, humorous, or playful) is revealed (senior high school) (12)

(1494-1495)

The student will briefly state the conflict in a given short story by identifying the opposing forces and will state tbe point at which the technical climax occurs. (For the concept of technical climax see Objective 14 above.) (Objective 19) =

1494. states the conflict in a short story by identifying the opposing forces (senior high school) (12)

1495. states the point at which the technical climax in a short story occurs (that is, when action or circumstance determine how the conflict will be resolved) (senior high school) (12)

(1496-1497)

The student will identify the point of view from which a given short story is told and will state what effects the author achieves by using this point-of-view device. (For the concept of point of view see Objective 9 above.) (Objective 20) =

1496. identifies the point of view from which a short story is told (that is, omniscient or restricted narrator, in the latter case first-person or third-person method of presentation) (senior high school) (12)

/1492-1496/

1497. states what effects the author of a short story achieves by using a certain point-of-view device (that is, omniscient or restricted narrator, in the latter case first-person or third-person method of presentation) (senior high school) (12)

(1498-1499)
Given a short story, the student will describe one or more aspects of the settings (geographical, occupational, historical and personal) and tell what effects the setting or settings have on the story, e.g., how the setting affects motivations, decisions, aspirations or attitudes toward life revealed by specific characters (Objective 21) =

1498. describes one or more aspects of the settings (geographical, occupational, historical and personal) of a short story (senior high school) (12)

1499. tells what effects the setting (geographical, occupational, historical and personal) has on a short story, e.g., how the setting affects motivations, decisions, aspirations or attitudes toward life revealed by specific characters (senior high school) (12)

(1500-1502)
The student will determine the motivating force for a specific character's actions in a short story and will state how the author revealed the causes for this action. (An analysis of a character should reveal the motivations for his actions and attitudes, thus leading the reader to a fuller understanding of human motivation in general.) (Objective 22) =

1500. determines the motivating force for a specific character's actions in a short story (senior high school) (12)

1501. states how the author revealed the causes for a specific character's action in a short story (senior high school) (12)

1502. has an understanding of human motivation in general (senior high school) (22, 72)

(1503-1504)
The student will be able to identify character traits for specific characters in a short story and state the ways in which these traits were revealed (Objective 23) =

1503. identifies character traits for specific characters in a short story (senior high school) (12)

1504. states the ways in which the character traits for specific characters in a short story are revealed (senior high school) (12)

(1505)
Given a reference to a short myth or to an incident from a longer myth, the student will explicate the allusion in terms of the characters and incidents of Greek and Roman mythology. (These myths can be read as short stories.) (Objective 24) =

1505. alludes to the characters and incidents of Greek and Roman mythology when reading a myth (that is, a short story in a modern version) (senior high school) (12)

(1506-1507)
Given a play, the student will be able to identify the forces in conflict on both a literal and a symbolic level and to state how the conflict is made concrete and how it is resolved, literally and symbolically (Objective 25) =

1506. identifies the forces in conflict in a play on both a literal and a symbolic level (senior high school) (12)

1507. states how the conflict in a play is made concrete and how it is resolved, literally and symbolically (senior high school) (12)

(1508-1509)
The student will be able to explicate a given symbol and/or figure of speech in a play and explain its relevance to some other aspect of the play or to the play as a whole (Objective 26) =

1508. explicates a given symbol and/or figure of speech in a play (senior high school) (12)

1509. explains the relevance of a given symbol and/or figure of speech in a play to some other aspect of the play or to the play as a whole (senior high school) (12)

(1510-1511)

The student will be able to identify the level or levels of usage within a given passage and explain the effects of the level of usage or the change in levels of usage. (Major category: Drama. In the sample item the concept of "level of usage" is exemplified with illiterate, sub-standard speech and colloquial language.)(Objective 27) =

1510. identifies the level or levels of usage within a given passage in a drama (that is, for example, illiterate speech or colloquial language) (senior high school) (12)

1511. explains the effects in a drama of the level of usage (that is, for example, illiterate speech or colloquial language) or the change in levels of usage (senior high school) (12)

(1512-1513)

The student will be able to state the theme or themes of a given play and explain how they are developed by the action of the play. (By theme is meant the primary idea or ideas which the playwright is attempting to express through his play.) (Objective 28) =

1512. states the theme or themes (that is, the primary idea or ideas) of a given play (senior high school) (12)

1513. explains how the theme or themes of a play (that is, the primary idea or ideas) are developed by the action of the play (senior high school) (12)

(1514)

Given a question concerning an element of dramatic construction, the student will be able to explain its importance to the play in terms of the purpose it serves in the play as a whole (Objective 29) =

/1508-1513/

1514. explains the importance of an element of dramatic construction in a play in terms of the purpose it serves in the play as a whole (senior high school) (12)

(1515-1516)
The student will be able to relate the setting to other aspects of the play, e.g. characterization or theme, and explain the importance of the setting to the play as a whole. (Setting is constituted of the physical or geographical location and the location in time in which the dramatic action occurs.) (Objective 30) =

1515. relates the setting (that is, the physical or geographical location and the location in time in which the dramatic action occurs) to other aspects of the play, e.g. characterization or theme (senior high school) (12)

1516. explains the importance of the setting (that is, the physical or geographical location and the location in time in which the dramatic action occurs) to the play as a whole (senior high school) (12)

(1517-1518)
The student will state how the personality of a given character is developed and explain how this development is important to the play as a whole (Objective 31) =

1517. states how the personality of a given character in a play is developed (senior high school) (12)

1518. explains how the development of the personality of a given character in a drama is important to the play as a whole (senior high school) (12)

(1519-1520)
Given a work of non-fiction, the student will be able to state the purpose or purposes for which it was written and how the purpose is revealed. (A work of non-fiction may be written for various purposes, i.e., to impart information, to change opinion, to move to action, to defend a position, or to entertain. As example of "non-fiction" a satirical essay is mentioned.) (Objective 32) =

1519. states the purpose or purposes for which a given work of non-fiction (such as a satirical essay) was written (as, for example, to impart information, to change opinion, to move to action, to defend a position, or to entertain) (senior high school) (12)

1520. states how the purpose for which a work of non-fiction (such as a satirical essay) was written (as, for example, to impart information, to change opinion, to move to action, to defend a position, or to entertain) is revealed (senior high school) (12)

(1521-1522)

The student will demonstrate an understanding of what is meant by tone in a work of non-fiction and how tone is achieved. That is, when given a work of non-fiction, the student will be able to describe the attitude contained therein toward the subject matter or the audience and identify the means by which the tone is revealed. (There are a variety of possible tones, e.g., formal, satiric, humorous, ironic. In the sample item an essay is mentioned as example of "non-fiction".) (Objective 33) =

1521. describes the tone in a given work of non-fiction (such as an essay), that is, the attitude of the writer toward the subject matter or audience (for example, formal, satiric, humorous, ironic) (senior high school) (12)

1522. identifies the means by which the tone in a work of non-fiction (such as an essay) (that is, the attitude of the writer toward the subject matter or the audience, for example, formal, satiric, humorous, ironic) is revealed (senior high school) (12)

(1523)

The student will become familiar with and apply a process for evaluating a work of non-fiction. That is, when given a work of non-fiction, the student will apply the evaluative criteria cited above to evaluate the effectiveness of the work. (As examples of criteria are mentioned among others: Are the techniques of presentation appropriate to the purpose? Did the author express himself clearly so that the audience for whom he was writing could understand him? In the sample item an essay is mentioned as example of "non-fiction".) (Objective 34) =

1523. evaluates the effectiveness of a work of non-fiction (such as an essay), applying specified evaluative criteria (senior high school) (12)

/1523/

USA

Iowa Tests of Educational Development (ITED). Interpretive supplement. Science Research Associates. Chicago 1966.

(1524-1532)
Classification of items in test 7 (= Ability to interpret literary materials): A. Ability to comprehend and interpret the content of the selection. 1. To restate ideas in new words; to interpret words, phrases, and sentences presented in nonliteral form (metaphors, figures of speech, satirical thought, etc.) 2. To recognize simple relationships, draw inferences, and grasp the main thought of the selection. 3. To understand the significance of specific words or phrases in the light of the literary context. B. Ability to analyze and appreciate the elements of literary works. 1. To understand the relationships between ideas and the function of individual ideas in relation to the total context. 2. To grasp the structure of the selection and appreciate characterization. 3. To evaluate the author's purpose, point of view, and attitudes. 4. To become aware of the style and literary techniques used in the development of the passage and appreciate its mood, tone, and emotion (p. 22) =

1524. interprets words, phrases, and sentences presented in nonliteral form (metaphors, figures of speech, satirical thought, etc.) in new words (12)

1525. recognizes simple relationships (42)

1526. grasps the main thought of a literary text (12)

1527. understands the significance of specific words or phrases in the light of the literary context (12)

1528. understands the relationships between ideas and the function of individual ideas in relation to the total context (12)

1529. grasps the structure of a literary text (12)

1530. appreciates characterization in a literary text (12)

1531. evaluates the author's purpose, point of view, and attitudes (12)

1532. is aware of the style and literary techniques used in the development of a passage in a literary text and appreciates its mood, tone, and emotion (12)

USA

Jenkins, Williams A.
Developing competence in reading. In literature.
In: Proceedings of the annual conference on reading held at the University of Chicago 1965. Supplementary Educational Monographs. No. 95. The University of Chicago Press. Chicago 1965, 145-148.

(1533-1534)
Literature, first of all, can enrich one´s personal living. If a reader is not a better, fuller, nobler person for having read, his competence is of questionable maturity or the materials he has read are not really belles-lettres (p. 145) =

1533. has enriched his personal living (0)

1534. is a better, fuller and nobler person (0)

(1535-1536)
Literature, in quantity, should give one insight into the whole range of man´s experiences and ideals (p. 145 f.) =

1535. has insight into the whole range of man´s experiences (02)

1536. has insight into the whole range of man´s ideals (22)

(1537)
He can identify himself with a character or characters and feel their ease or their discomfort (p. 146) =

1537. identifies himself with a character or characters and feels their ease or their discomfort (73)

(1538)
He distinguishes between the grains of truth of life and the glamorous, faddish, and false chaff of nonlife (p. 146) =

1538. distinguishes between the grains of truth of life and the glamorous, faddish, and false chaff of nonlife (02)

(1539)
The competent reader of literature appreciates what is and what, by intent, is not (p. 146) =

1539. appreciates what is and what, by intent, is not (02)

(1540)
Finally, reading as a self-feeding entity has as its purpose the creation of standards of choice (p. 146) =

1540. has standards of choice (regarding literature) (16)

USA

Kearney, Nolan C.
Elementary school objectives. A report prepared for the Mid-Century Committee on outcomes in elementary education.
Russell Sage Foundation. New York 1953.

(1541)
He knows something about the life and works of great artist, composers, musicians, architects, poets, dramatists, and novelists (p. 96 f.) =

1541. gives an account of the life and works of great poets, dramatists and novelists (upper-grade period) (11)

(1542-1543)
He can listen to and observe, or plan to take part in, a dramatization (p. 97) =

1542. listens to and observes a dramatization (primary period) (12)

1543. plans to take part in a dramatization (primary period) (12)

(1544)
He can detect rhythms in poetry (p. 97) =

1544. detects rhythms in poetry (primary period) (12)

(1545-1546)
He can follow the story in simple narrative poems and recognize allegory with little or no interpretation (p. 98) =

1545. follows the story in simple narrative poems (intermediate period) (12)

1546. recognizes (with little or no interpretation) allegories in simple narrative poems (intermediate period) (12)

(1547)

He evaluates radio and television shows critically (p. 98) =

1547. evaluates radio and television shows critically (intermediate period) (16)

(1548)

The child enjoys listening to music, poetry, stories (p. 99) =

1548. enjoys listening to poetry and stories (primary period) (13)

(1549)

He enjoys expressing himself through rhythm and through all the artistic media (p. 99) =

1549. enjoys expressing himself through rhythm and through all the artistic media (primary period) (13)

(1550)

He listens for picturesque and expressive words in stories, speech, drama (p. 99) =

1550. listens for picturesque and expressive words in stories (intermediate period) (12)

(1551)

He is interested in adventure stories (p. 99) =

1551. is interested in adventure stories (intermediate period) (14)

(1552)

He enjoys various types of literary materials - poems, drama, science stories, biographies (p. 99) =

1552. enjoys various types of literary materials - poems, drama, science stories, biographies (intermediate period) (13)

(1553)

He forms judgments of literary materials (p. 99) =

1553. forms judgments of literary materials (intermediate period) (12)

(1554)

He appreciates subtlety in literature, art, humor, beauty (p. 99) =

1554. appreciates subtlety in literature (upper-grade period) (12, 13)

(1555-1556)

The child tends to seek vicarious adventure through books, radio, movies, and television, and to relieve his feelings and tensions through these media as well as through art, music, and other creative work (p. 100) =

1555. tends to seek vicarious adventure through books, radio, movies and television (primary period) (74)

1556. relieves his feelings and tensions through books, radio, movies and television (primary period) (73)

(1557)

He reads fiction and nonfiction voluntarily (p. 100) =

1557. reads fiction and nonfiction voluntarily (intermediate period) (16)

(1558)

He should be building a proper acquaintance with children's literature (p. 102) =

1558. is acquainted with literature for children (primary period) (10)

(1559)

He distinguishes between literature that is plausible and convincing and that which misrepresents reality; between literature that is original and imaginative and that which depends upon formula and cliché (p. 103) =

/1553-1558/

1559. distinguishes between literature that is plausible and convincing and that which misrepresents reality; between literature that is original and imaginative and that which depends upon formula and cliché (upper-grade period) (12)

(1560)
He distinguishes between literal and metaphorical language (p. 103) =

1560. distinguishes between literal and metaphorical language (upper-grade period) (12, 32)

(1561-1562)
He can read a simple narrative of ten pages with comprehension and pleasure, if there are but few unfamiliar words (p. 104) =

1561. reads a simple narrative of ten pages with comprehension, if there are but few unfamiliar words (primary period)(32)

1562. reads a simple narrative of ten pages with pleasure, if there are but few unfamiliar words (primary period) (13)

(1563-1564)
He can indicate the interesting features of a book by describing or dramatizing them (p. 104) =

1563. indicates the interesting features of a book by describing them (primary period) (12)

1564. indicates the interesting features of a book by dramatizing them (primary period) (12)

(1565-1566)
He can distinguish the chief elements of a story and repeat them (p. 104) =

1565. distinguishes the chief elements of a story (primary period) (12)

1566. repeats the chief elements of a story (primary period) (12)

(1567-1568)
The child likes to write short friendly notes, to read for recreation or information, to talk and listen to others respectfully and thoughtfully, to recite poems, and to retell favorite stories (p. 110) =

1567. likes to recite poems (primary period) (14)

1568. likes to retell favourite stories (primary period) (14)

(1569-1570)
He voluntarily reads magazines and newspapers and books designed for children, and reads poetry and stories for personal pleasure (p. 111) =

1569. reads voluntarily magazines and newspapers and books designed for children (primary period) (16)

1570. reads poetry and stories for personal pleasure (primary period) (13)

B 172

USA

Krathwohl, David R. - Bloom, Benjamin S. - Masia, Bertram B.
Taxonomy of educational objectives. The classification of educational goals. Handbook II: Affective domain.
David McKay Company, Inc. New York 1964.

(1571)
Listens for rhythm in poetry or prose read aloud (p. 113) =

1571 listens for rhythm in poetry or prose read aloud (12)

(1572)
Alertness toward different types of voluntary reading (p.113) =

1572. is alert toward different types of voluntary reading (14)

(1573)
Listens for picturesque words in stories read aloud or told (p. 113) =

1573. listens for picturesque words in stories read aloud or told (12)

(1574)
Alertness toward human values and judgment on life as they are recorded in literature (p. 113) =

1574. is alert toward human values and judgment on life as they are recorded in literature (02)

(1575)
Reads the assigned literature (p. 120) =

1575. reads the assigned literature (10)

/1571-1575/

(1576)
Voluntarily reads magazines and newspapers designed for young children (p. 125) =

1576. voluntarily reads magazines and newspapers designed for young children (16)

(1577)
Interest in reading as a source of information on human behavior (p. 126) =

1577. is interested in reading as a source of information on human behaviour (24, 74)

(1578)
Co-operates in the production of a room or school newspaper or magazine (p. 126) =

1578. co-operates in the production of a room or school newspaper or magazine (16, 26)

(1579)
Has continuing interest in reading books and periodicals that bear upon present-day personal and social problems and experiences (p. 126) =

1579. has continuing interest in reading books and periodicals that bear upon present-day personal and social problems and experiences (16, 26, 76)

(1580)
Finds pleasure in reading for recreation (p. 132) =

1580. finds pleasure in reading for recreation (13)

(1581)
Reads orally, especially poetry, for personal pleasure (p. 132) =

1581. reads orally, especially poetry, for personal pleasure (13)

/1576-1581/

(1582)

Enjoyment of literature, intellectually and aesthetically, as a means of personal enrichment and social understanding (p. 132) =

1582. enjoys literature, intellectually and aesthetically, as a means of personal enrichment and social understanding (16, 26, 76)

(1583)

Increased appetite and taste for what is good in literature (p. 141) =

1583. shows increased appetite and taste for what is good in literature (14

(1584)

Assumes an active role in current literary activities (p. 145) =

1584. assumes an active role in current literary activities (16)

(1585)

Relates his own ethical standards and personal goals through the reading of biography and other appropriate literature (p. 156) =

1585. relates his own ethical standards and personal goals through the reading of biography and other appropriate literature (22, 72)

USA

Rosenheim, Jr., Edward W.
Children´s reading and adults´ values.
In: A critical approach to children´s literature, ed. by Sara Innis Fenwick. The University of Chicago Press. Chicago, London 1967, 3-14.

(1586)
It is, in the first place, characteristic - though not by any means inevitable - that today´s critic recognize that the greatest power of imaginative literature, in its various kinds, is to yield particular satisfactions - that is, unabashedly to assert that such literature is primarily read for pleasure (p. 5 f.) =

1586. reads literature for pleasure (13)

(1587-1597)
But I would suggest that, if my concept of the most satisfying reading is a correct one, we do not bother inordinately with questions such as, "Is this a great book?" Or a wholesome one. Or an up-to-date one. Or an informative one. Or even a "broadening" one. The questions I would ask would tend to be: Will this book call into play my child´s imagination? Will it invite the exercise of genuine compassion or humor or even irony? Will it exploit his capacity for being curious? Will its language challenge his awareness of rhythms and structures? Will its characters and events call for - and even strengthen - his understanding of human motives and circumstances, of causes and effects? And will it provide him with a joy that is, in some part, the joy of achievement, of understanding, of triumphant encounter with the new? (p. 7) =

1587. has developed his imagination (0)

1588. exercises genuine compassion (23)

1589. exercises genuine humour (76)

/1586-1589/

1590. exercises genuine irony (76)

1591. is curious (04)

1592. is aware of rhythms and structures (12)

1593. understands human motives and circumstances (22, 72)

1594. understands causes and effects (42)

1595. feels the joy of achievement (113)

1596. feels the joy of understanding (03)

1597. feels the joy of triumphant encounter with the new (03)

USA

Russell, David H.
Reading success and personality development.
In: Elementary English, 1948, 25, 73-82.

(1598-1599)
Reading may increase understanding of others, may give social insight (p. 76) =

1598. understands others (22)

1599. has social insight (22)

(1600)
Some reading may help children solve their own problems of adjustment (p. 76) =

1600. solves his own problems of adjustment (76)

(1601-1605)
Reading can give children an understanding and love of country which contributes to their own security and belongingness and which lays the groundwork for good citizenship (p. 77) =

1601. has an understanding of his country (102)

1602. loves his country (106)

1603. is a good citizen through understanding and love of his country (106)

1604. experiences security through understanding and love of his country (73)

1605. experiences belongingness through understanding and love of his country (73)

(1606-1607)
Reading can provide for fun and for temporary escape from the cares of the day that don't always "fold up their tents like the Arabs." The mental health values of the fun and some escape are self-evident (p. 77 f.) =

1606. has fun (03)

1607. escapes temporarily from the cares of the day (76)

(1608)
Reading can contribute to values, to ideals, to a philosophy of life which, as children develop, becomes an integrating factor in all they do (p. 78) =

1608. has values, ideals and a philosophy of life which is an integrating factor in all he does (76)

USA

Sanders, Jacquelyn
Psychological significance of children's literature.
In: A critical approach to children's literature, ed. by Sara Innis Fenwick. The University of Chicago Press. Chicago, London 1967, 15-22.

(1609-1611)
Literature can be of value in helping the child cope with and master those problems of importance in his life - be it what to do on a rainy afternoon, how to play a new game, or how to manage anger at one's mother (p. 15) =

1609. copes with those problems of importance in his life (76)
1610. masters those problems of importance in his life (76)
1611. manages anger at his mother (76)

(1612-1615)
If the child can feel that what he is reading is of importance to him; if he can by his reading gain mastery of an act that he wishes to accomplish, a fact that he is pleased to know, or the understanding of an emotion that has been disturbing him, then the message has been conveyed; and he has gained from the insights and knowledge of the writer (p. 15 f.) =

1612. feels that what he is reading is of importance to him (12, 72)
1613. has mastery of an act that he wishes to accomplish (0)
1614. has mastery of a fact that he is pleased to know (01)
1615. understands an emotion that has been disturbing him (72)

(1616-1619)
Some of the old fairy tales or Bible stories are fascinating to children because they deal with aggressive and negative traits of human beings and indicate ways of coping with them. Some of these

methods are obvious and harsh. The dire fate of jealous siblings, for example, is a clear warning to repress jealousy. These fairly simple tales, sometimes directly and sometimes symbolically, tell of the basic issues of life and how they may be handled (p. 17) =

1616. describes the aggressive and negative traits of human beings (21, 71)

1617. copes with the aggressive and negative traits of human beings (26, 76)

1618. represses his jealousy (76)

1619. is able to handle the basic issues of life (0)

(1620-1622)
In other areas difficult to deal with, neither the classic authors nor the comic-strip authors have avoided emotional content that might be difficult or unpleasant. Some of our thoughtful contemporaries are writing of such things. Shadow of a Bull is the story of a Spanish boy expected to follow in the steps of his father, a famed bull fighter. It tells about death, violence, and cowardice - none of which is easy or pleasant, all of which are of the greatest importance (p. 18) =

1620. has knowledge of death (71, 81)

1621. has knowledge of violence (21, 71)

1622. has knowledge of cowardice (21, 71)

(1623-1625)
Most fictional writing contains some kind of reality... There is another kind, an emotional reality, that is equally important to draw accurately since it is perceived by the reader as reality. I refer especially to such things as how people act toward each other and within themselves... The way animals behave toward each other and toward people is very important to children... Though the child will know that birds and statues do not talk to each other, he might very well come to believe that kindness engenders love (p. 19) =

1623. has knowledge of how people act toward each other (21, 71)

1624. has knowledge of how people act within themselves (21, 71)

1625. is conscious of that kindness engenders love (22, 72)

(1626-1628)
The story of an ordinary family deserves major attention. It is reassuring and, therefore, entertaining and ego-building for children to discover that others have emotions similar to their own. Children's horizons can be broadened by reading of other ways to cope with life, other enjoyments that are possible (p. 20) =

1626. discovers that others have emotions similar to his own (22, 72)

1627. has knowledge of other ways to cope with life (71)

1628. has knowledge of other enjoyments that are possible (71)

(1629)
Carolyn Haywood's Little Eddie describes emotions familiar to young children and, at the same time, is a horizon-opener... When, for example, a little girl gets a discarded printing press minutes before Eddie arrives to pick it up, and, despite his disappointment and anger, he does not seek revenge - this is a high achievement (p. 20) =

1629. does not seek revenge despite disappointment and anger (26, 76)

USA

Smith, Dora V.
Literature and personal reading.
In: The forty-eighth yearbook of the National Society for the Study of Education (NSSE). Part II. Reading in the elementary school. The University of Chicago Press. Chicago 1949, 205-232.

(1630)
A love of reading is one of the greatest gifts which school or home can give to children, and love of reading is achieved first of all through finding pleasure in books (p. 206) =

1630. finds pleasure in books (13)

(1631-1633)
Literature presents a more comprehensive revelation of human experience than man has created in any other form. For that reason, it serves to broaden children's experience and deepen their understanding of people and conditions of life very different from their own. Through literature boys and girls come to recognize the diversity of human experience and to respect other ways of living and other modes of thinking than their own (p. 207) =

1631. has a deeper understanding of people and conditions of life very different from his own (22)

1632. respects other ways of living than his own (26)

1633. respects other modes of thinking than his own (26)

(1634-1636)
Fiction, by its concrete presentation of human experience makes possible both mental and emotional participation in new and untried ranges of thought and feeling and in scenes far removed from the narrow confines of the immediate environment (p. 208) =

/1630-1633/

1634. is emotionally involved in new and untried ranges of thought (03)

1635. is emotionally involved in new and untried ranges of feeling (73)

1636. is emotionally involved in scenes far removed from the narrow confines of the immediate environment (03)

(1637)
A fourth function of literature is to open up to young readers the common culture of children the world over (p. 208) =

1637. is acquainted with the common culture of children the world over (101)

(1638)
Literature of a more highly imaginative sort offers boys and girls an escape from the humdrum activities of their daily lives. It gives them the chance to be, in imagination, the heroes they long to be in reality; ... (p. 208 f.) =

1638. experiences an escape from the humdrum activities of his own life (is, in imagination, the hero he longs to be in reality) (76)

(1639-1646)
Finally, it is the function of the teaching of literature to help boys and girls develop a sense of aesthetic appreciation and respond to a tale well told, to a character honestly conceived, to a rhythm appropriate to the thing expressed, and, above all, to essential truth to human experience revealed with insight and with art. As boys and girls show by their choices of books for voluntary reading that they find satisfaction in better and better books, the success of the program is assured. Progress will of necessity be slow. Love of the beautiful in nature or in human nature, appreciation of form and of idea cannot be handed out ready-made; it cannot be learned by rote (p. 209) =

1639. develops a sense of aesthetic appreciation (12, 13)

1640. responds to a tale well told (10)

1641. responds to a character honestly conceived (10)

1642. responds to a rhythm appropriate to the thing expressed (10)

1643. responds to essential truth to human experience revealed with insight and with art (0)

1644. finds satisfaction in better and better books (13)

1645. loves the beautiful in nature (83, 84)

1646. loves the beautiful in human nature (23, 24)

USA

Smith, James A.
Creative teaching of reading and literature in the elementary school.
Allyn and Bacon, Inc. Boston 1967. Sixth printing 1970.

(1647-1654)

The creative teaching of literature can contribute to creative development in many ways:

1. It can stimulate children to write for themselves.

- - -

3. It can help children build skills in expression, in defining, and in elaboration.
4. It can help build a colorful vocabulary that will assist each child to express himself better.
5. It can serve as the basis for constructive daydreaming and complete identification with a problem (so necessary for creative problem-solving).
6. It can make children more discreet in passing judgment and making choices, especially in the use of words.

- - -

9. It helps children build a set of standards and values regarding creative writing (p. 89 f.) =

1647. writes for himself (15)

1648. expresses himself in a skilful way (32)

1649. defines in a skilful way (42)

1650. expresses himself with the help of a colourful vocabulary (32)

1651. daydreams in a constructive way (76)

1652. is discreet in passing judgments (02)

1653. is discreet in the use of words (36)

1654. has a set of standards and values regarding creative writing (16)

/1647-1654/

(1655-1657)

Although literature is often classified among the fine arts, in the elementary school it can be combined with any area of the school curriculum. Social studies books can only be, at best, a summary of facts about a country or a period in history. They cannot consume space to give to children the feeling for the way of life in any given country or any period of time. Without the "feeling" element facts cannot help children understand life in a time or place different from their own. Reading about Switzerland in a social studies book is one thing and reading Heidi is another. Facts about the Revolutionary War cannot impart to children the terror, the suspense, the fear, the bravery, the courage, the compassion, or the hatred which war arouses in the hearts of men, but reading The Matchlock Gun or Drums Along the Mohawk can. Social studies books reach the minds of children, but literature reaches their hearts (p. 92) =

1655. has a feeling for the way of life in a place different from his own (102, 103)

1656. has a feeling for the way of life in a time different from his own (102, 103)

1657. experiences the terror, the suspense, the fear, the bravery, the courage, the compassion, or the hatred which war arouses in the hearts of men (102, 103)

(1658)

So literature can transplant us to another world or another period of time; it can create an emotional situation, a mood or tone, a feeling. We experience sadness, love, joy, disgust, hatred, sympathy. This we do through empathy (p. 93) =

1658. experiences through empathy sadness, love, joy, disgust, hatred, sympathy (23)

(1659-1662)

The therapeutic value of literature must be recognized. Creative writing provides emotional release, and, in reading the writings of others, many children are able to project themselves so that they

/1655-1658/

receive help with their own problems. They come to understand human nature by learning that their problems are not unique (p. 93) =

1659. experiences emotional release (73)

1660. projects himself in the writings of others so that he receives help with his own problems (16, 76)

1661. understands human nature (22, 72)

1662. understands that his problems are not unique (22, 72)

Taba, Hilda
Curriculum development. Theory and practice.
Harcourt, Brace & World. New York, Burlingame 1962.

(1663)
Thus, while one may consider the development of critical thinking a school-wide objective, each of the school subjects may contribute to this development in a different way, and hence needs to be guided by a more specific statement of this objective, such as "to understand mathematical proof", or "to perceive relationships between life and literature" (p. 196) =

1663. perceives relationships between life and literature (12)

(1664-1667)
In teaching literature, it makes a good deal of difference whether the intent is to familiarize students with the content of literary masterpieces, to sensitize them to a greater range of human values, to develop familiarity with the forms of literature, or to develop a personal philosophy of life (p. 198) =

1664. gives an account of the content of literary masterpieces (11)
1665. is aware of a greater range of human values (22)
1666. gives an account of the forms of literature (11)
1667. has developed a personal philosophy of life (76)

(1668-1669)
If the emphasis is on creating a personal philosophy of life, literature would be examined to develop insights into the values of other people and for some clarification of a student's own values (p. 198) =

1668. has developed insights into the values of other people (22)
1669. understands own values (72)

/1663-1669/

USA

Tway, Eileen
Literary criticism for children.
In: Elementary English, 1967, 44, 62-63.

(1670-1671)
As children grow in the ability to read, they seem also to develop standards, either consciously or unconsciously, for judging their books. How can teachers guide this development and help children toward better standards for evaluating books? This question led the writer to attempt a program of literary criticism in an elementary classroom. The program capitalized on children's intuitive feelings about books and used their ongoing experiences with children's literature as a basis for discovery of sound principles of literary criticism (p. 62) =

1670. develops better standards for evaluating books (12)
1671. discovers sound principles of literary criticism (12)

(1672-1676)
The foregoing considerations can give children a systematic way of viewing books. The ideas could be adapted and applied to different age levels. Children who read more critically as a result of such questioning and serious thinking about literature will still react as "children". But they will understand their reactions better and be able to express them better. A course in literary criticism will, hopefully, add to children's enjoyment of literature and help establish life-time habits of forming good judgments about books (p. 63) =

1672. views books in a systematic way (12)
1673. understands his reactions toward literature (12)
1674. expresses his reactions toward literature (12)
1675. enjoys literature (13)
1676. establishes life-time habits of forming good judgments about books (16)

/1670-1676/

USA

Wenzel, Evelyn
Children's literature and personality development.
In: Elementary English, 1948, 25, 12-31, 34.

(1677-1679)
Literature helps the child to gain an understanding of the qualities that make for democratic living (respect for, and belief in the optimum development of, the individual; cooperativeness and interdependence of group living; use of initiative and creative imagination in the solution of problems) (p. 15) =

1677. understands that respect for, and belief in the optimum development of, the individual, is a quality that make for democratic living (22)

1678. understands that cooperativeness and interdependence of group living, is a quality that make for democratic living (22)

1679. understands that use of initiative and creative imagination in the solution of problems, is a quality that make for democratic living (22)

(1680-1681)
Literature can help the child to understand his own needs and problems (needs for security, cooperation, achievement, etc.; problems such as fear of the dark, adjustment to new groups, understanding of what goes on in the adult world) (p. 15) =

1680. understands his own needs (needs for security, cooperation, achievement, etc.) (72)

1681. understands his own problems (problems such as fear of the dark, adjustment to new groups, understanding of what goes on in the adult world) (72)

/1677-1681/

(1682)
Literature helps the child to understand the culture pattern (institutions, occupations, houses, tools and all aspects of material culture; current issues and problems; minority and foreign culture groups) (p. 15) =

1682. understands the culture pattern (institutions, occupations, houses, tools and all aspects of material culture; current issues and problems; minority and foreign culture groups) (22, 102)

/1682/

USA

Whipple, Gertrude
Characteristics of a sound reading program.
In: The forty-eighth yearbook of the National Society for the Study of Education (NSSE). Part II. Reading in the elementary school.
The University of Chicago Press. Chicago 1949, 33-53.

(1683-1689)
A good reading program in an elementary school: 1. Is consciously directed toward specific, valid ends which have been agreed upon by the entire school staff. Widely accepted ends are: rich and varied experiences through reading; broadening interests and improved tastes in reading; enjoyment through reading; increased personal and social adjustment; curiosity concerning the ideas given in the reading material; resourcefulness in using reading to satisfy one´s purposes; ... (p. 34) =

1683. has broadening interests in reading (14)

1684. has improved tastes in reading (10)

1685. enjoys reading (13, 33)

1686. has increased personal adjustment (76)

1687. has increased social adjustment (26)

1688. is curious concerning the ideas given in the reading material (04)

1689. uses reading to satisfy own purposes (06)

(1690-1694)
The aims of teaching reading held by the staff are: a rich contribution to the child´s life, growth in reading interests, tendency to read of one´s own accord, constructive ideals and standards derived from reading experiences, growing power in the interpretation of life as a result of reading, and increased capacity for good living (p. 43) =

/1683-1689/

1690. is interested in reading (14, 34)

1691. reads on his own accord (14, 34)

1692. has constructive ideals (derived from reading experiences) (06)

1693. has standards (derived from reading experiences) (02)

1694. has (as a result of reading) growing power in the interpretation of life (02)

B 194

USA

Whitehead, Robert
Children's literature: Strategies of teaching.
Prentice-Hall, Inc. Englewood Cliffs, New Jersey 1968.

(1695-1701)
Creating in children a love for literature is a basic part of the educational process. Necessary to the development of that love are good books, a well-defined literature program, and inspired, knowledgeable teachers. Without these essential ingredients, few children will ever reap the rewards of a full and satisfying literary experience: the feeling of pure joy which a fine story brings; sensitivity to and appreciation of the beauty of the English language; a deepened understanding of human behavior, ideals, and spiritual values (p. 1) =

1695. has developed a love for literature (13, 14)
1696. feels the pure joy which a fine story brings (13)
1697. is sensitive to the beauty of the language (12)
1698. appreciates the beauty of the language (13)
1699. has a deepened understanding of human behaviour (22, 72)
1700. has a deepened understanding of ideals (22)
1701. has a deepened understanding of spiritual values (02)

(1702-1706)
Equally important to the development of literary appreciation in children is the establishment of a creative, sequential program of literature activities designed as an intrinsic part of the total reading plan. Such a plan views literature as a functional part of the total reading program, making a significant contribution to both reading and the building of an appreciation for literature by: motivating children to read more and better books; helping boys and girls to explore new interests and to tackle new problems; providing

youngsters with meaningful, literature-centered reading practice; exposing the young reader to the great literary heritage of the past and the present (p. 1 f.) =

1702. reads more and better books (14)

1703. explores new interests (04)

1704. tackles new problems (04)

1705. has a meaningful, literature-centered reading practice (16)

1706. gives an account of the great literary heritage of the past and the present (11)

(1707-1727)
The following list of objectives has to do specifically with the goals the teacher has in mind for individual youngsters as they read literature and participate in the activities of the literature program.

1. To Help the Child Understand Himself and His Present Problems. The current period of accelerated scientific and social change, which brings confusion and anxiety to individuals within a family, increasingly forces a child to call upon his own resources to solve his problems. The child needs to know that he has many a ready ally in solving his problems in the form of literature characters who have been successful in their encounters with similar problems. In this way the young reader comes to realize that his present struggles in life are no different than those encountered by other boys and girls in and out of literature.

2. To Provide Opportunities for Escape from Routine. All children yearn for and deserve escape from routine. Literature provides a haven of retreat and comfort for pressure-weary boys and girls. The miracles and magic of fables and fairy tales, the "just for fun" adventures of MacGregor's Miss Pickerell and McCloskey's Homer Price, and the animal tales wherein the reader assumes the role of the protector: all are popular with children. This escape is not a retreat from reality. Rather, it is a chance for children to enjoy beautiful writing, to laugh, and to return to their assigned tasks relaxed and with restored spirits.

3. To Provide a Focus for Leisure-Time Activities. The children of today are beckoned by a host of possible leisure-time activities. It is the responsibility of the schools to help children select what is best for them as individuals - what is worthwhile and of lasting quality. The proper introduction of good books should enable children to associate pleasure with literature and help form a fast and lasting bond between a child and the book-reading habit.

4. To Develop an Appreciation of Country and American Ideals. An important objective of education in the American society is to implant in children a deep and lasting love for their country. Biographies of courageous Americans, seen in such books as Daugherty's Daniel Boone or Beard's Our Foreign-Born Americans: What They Have Done for America develop in children an understanding of the historical growth of this country and an appreciation of the men and women who built it. Literature infuses the child with the spirit of the American way of life in a manner that avoids the didactic, formal approach to teaching patriotism.

5. To Increase the Child's Knowledge and Understanding of the Problems of Others. Simply, literature helps the child appreciate and understand other people at home and abroad. The homogeneous character of many neighborhoods and communities limits a child's knowledge of others, particularly in the primary grades. Literature provides the means whereby the child can learn about many other cultures and countries. The child comes to see the similarities between his own experiences and those of children elsewhere, and this helps friendships and understandings develop and ripen.

6. To Discover and Develop Ethical Standards. The really fine books help develop in children a sense of high ethical standards. The worthwhile books of fiction and biography show characters as they really are, uncovering their weaknesses and strengths, their virtues and vanities as the plots and biographies unfold. The wise teacher helps the child to analyze the qualities of the literature characters and leads the child to identify the proper attitudes and decisions. Further, the reader eventually finds the words with which to express his own thoughts and ideals.

7. To Utilize Literature as a Source for Further Creative Endeavor. Books serve as the wellsprings of creative effort for many children. A beautiful passage in a story may stimulate one child to write an original poem; a well-illustrated book may challenge another youngster to paint or do sculpturing. Other feelings aroused in books may lead to dancing, the dramatization of stories, and/or singing. Further, children should be given frequent opportunities to share books with their classmates via puppetry, art, music, and the like, avoiding the inhibiting and conventional oral or written book review (p. 6 f.) =

1707. understands himself and his present problems (72)

1708. knows that he has many a ready ally in solving his problems in the form of literature characters who have been successful in their encounters with similar problems (12, 72)

1709. realizes that his present struggles in life are no different than those encountered by other boys and girls in and out of literature (22, 72)

1710. escapes from routine (76)

1711. enjoys beautiful writing (13)

1712. laughs reading literature (13)

1713. returns to his assigned tasks relaxed and with restored spirits (76, 116)

1714. associates pleasure with literature (13)

1715. has a book-reading habit (16)

1716. has a deep and lasting love for his country (106)

1717. is infused with the spirit of the way of life of his country (20, 100)

1718. understands the historical growth of his country (102)

1719. appreciates the men and women who built his country (103)

1720. appreciates and understands other people at home and abroad (22)

1721. gives an account of other cultures (101)

1722. gives an account of other countries (101)

1723. sees the similarities between his own experiences and those of children elsewhere (22, 72)

1724. has developed a sense of high ethical standards (26)

1725. analyzes the qualities of the literature characters (12)

1726. finds the words with which to express his own thoughts and ideals (32)

1727. utilizes literature as a source for further creative endeavor (writes an original poem, paints, does sculpturing, dances, dramatizes stories, sings, etc.) (15)

(1728)
To follow a sequence of events (p. 63) =

1728. follows a sequence of events (of a story) (12)

(1729)
To identify character traits (p. 63) =

1729. identifies character traits (of a story) (12)

(1730)
To interpret figurative language (p. 63) =

1730. interprets figurative language (of a story) (12, 32)

USA

Young, Doris
Evaluation of children´s responses to literature.
In: A critical approach to children´s literature, ed. by Sara Innis Fenwick. The University of Chicago Press. Chicago, London 1967, 100-109.

(1731-1732)
Perhaps our first concern should be that teachers become more aware of emotional responses to literature and provide opportunities for the child to express his feelings in an atmosphere of "psychological safety" (p. 104) =

1731. responds emotionally to literature (13)

1732. expresses his feelings in an atmosphere of "psychological safety" (73)

(1733-1741)
Literal comprehension is not essential for response to sensory images, rhythm, or rhyme... However, literal comprehension is the foundation for understanding implied meanings and for perception of relationships. As children gain insight into man´s relationship with nature, with other men, and with the supernatural they gain self-knowledge (p. 104) =

1733. responds to sensory images (10)

1734. responds to rhythm (10)

1735. responds to rhyme (10)

1736. understands implied meanings (02)

1737. perceives relationships (42)

1738. has insight into man´s relationship with nature (82)

1739. has insight into man´s relationship with other men (22)

1740. has insight into man´s relationship with the supernatural (102)

1741. has self-knowledge (72)

(1742-1752)
The following examples of children´s responses indicate the beginning of awareness that each selection is a part of a larger body of literature: "Thus is fantasy", announced a third-grade reviewer of The Borrowers Aloft by Norton. He was implying certain expectations and criteria in recognizing the literary genre... These kinds of responses include what has been called critical reading. The reader separates fact from fiction, draws inferences, recognizes the author´s point of view. He evaluates the structure of the plot, validity of theme, authenticity of setting, depth and realism of characterization, use of figurative language. His awareness of the form and arrangements of symbols in creating the total effect is a part of this kind of response to literature (p. 106 f.) =

1742. is aware that each selection is a part of a larger body of literature (12)

1743. implies certain expectations and criteria in recognizing the literary genre (12)

1744. separates fact from fiction (12)

1745. draws inferences (02)

1746. recognizes the author´s point of view (12)

1747. evaluates the structure of the plot (12)

1748. evaluates the validity of theme (12)

1749. evaluates the authenticity of setting (12)

1750. evaluates depth and realism of characterization (12)

1751. evaluates the use of figurative language (12)

1752. is aware of the form and arrangements of symbols in creating the total effect (12)

(1753-1757)
The Logasa-McCoy tests attempted to assess ability to identify rhythm and trite and fresh expressions, for example. Very little attention

has been given the problem of assessing the elementary school child's knowledge of or awareness of types of literature, sound effects of language, metaphor, plot structure, or characterization (p. 107) =

1753. identifies rhythm (12)

1754. identifies trite (12)

1755. identifies fresh expressions (12)

1756. is aware of the sound effects of language (12)

1757. is aware of the use of metaphors in literature (12)

(1758)
How children express awareness of literary style is another kind of question (p. 107) =

1758. is aware of literary style (12)

/1753-1758/

WEST GERMANY

Baumgärtner, Alfred Clemens
Märchen und Sage. Grundzüge ihrer Struktur und ihrer Behandlung im Unterricht (= Fairy-tale and legend. Characteristics of their structure and treatment in teaching).
In: Literarische Erziehung in der Grund- und Hauptschule (= Literary education in the "Grundschule" and the "Hauptschule"). Second edition. Verlag Moritz Diesterweg. Frankfurt am Main 1968, 5-14.

(1801-1802)
The fairy-tale is a story of the victory of a hero, who wins not only because he is good but especially because he is the hero - for he wins sometimes also through craft, guile and violence. What the fairy-tale through this gives the child is the belief in his own power and in luck, self-confidence and the assurance nevertheless to cope with this world which lies there as impenetrable and threatening as the forest in the fairy-tale. The fairy-tale gives courage to live (p. 9) =

1801. has self-confidence (believes in his own power and luck) (76)

1802. has courage to live (to meet a world for him impenetrable and threatening) (76)

WEST GERMANY

Dahrendorf, Malte
Leseerziehung oder literarästhetische Bildung? (= Reading education or literary-aesthetic education?)
In: Westermanns Pädagogische Beiträge,1969, 21, 265-277.

(1803-1804)
Whereas the technical reading skills have increased considerably during the last hundred years, there is still only a small number of people who are able to choose their reading matter and to whom it means more than mere entertainment (p. 265) =

1803. is able to choose his reading matter (16)

1804. experiences his reading matter as more than mere entertainment (16)

(1805-1811)
On the one hand one devots all one´s energies to developing the ability of literary experience and literary comprehension, while on the other hand the abilities of handling books in a habitual way, of meaningful and independent choice of reading matter (one has always "offered" but never allowed a free choice) as well as of the use of a library remain completely untrained and stunted. In view of such facts one has to ask critically if the ability to perceive "the interaction between content and form" or "the joyful experience of the beauty of a lively sound of words" are able to give a decisive contribution to an attitude to reading that is desirable from an educational point of view (p. 267) =

1805. has the ability of literary experience (12, 13)

1806. understands literature (12)

1807. handles books in a habitual way (16)

1808. chooses his reading matter in a meaningful and independent way (16)

/1803-1808/

1809. has the ability to use a library (112)

1810. perceives the interaction between content and form in literature (12)

1811. experiences joy from the beauty of a lively sound of words (13)

(1812-1817)

Only through guiding towards literature "can we help the young to obtain standards for judging inferior literature". A deeper understanding of the literary work awakens "the feeling for the characteristics of a literary style" and "produces also an effect upon the pupils' skill of expression". "He will in that way be stimulated to take pains with his own style; besides, he will no longer remain satisfied with bad literature." (p. 269) =

1812. has standards for judging inferior literature (16)

1813. has a deeper understanding of literary works (12)

1814. has a feeling for the characteristics of a literary work (12)

1815. has skill of expression (32)

1816. takes pains with his own style (14, 34)

1817. does not remain satisfied with bad literature (16)

(1818-1840)

Principles and objectives...

a) a developed reading technique, that is, the ability, to freely articulate externally and internally what is read,

b) an optimum of comprehension ability,

c) a pleasure from reading, originating in the experience of reading successfully and in the subjective experience that the reading corresponds to a need,

d) a general motivation for reading developing from the co-ordination of technique, comprehension, and pleasure..., and the result of which is

e) the, for the majority of reading, fundamental virtues of initiative self-determination in regard to reading matter.

/1809-1817/

f) Initiative and autonomy are based on an ability of critical reflection on what is read. Such an attitude aims at judgment and taste. Taste may be seen as the result of getting used to good texts, judgment as the result of a higher demand promoted by rational relations to such texts...

g) The same should be said for the aesthetic attitude to the reading matter. It is characterized by an ability to connect experience with distanced criticism and the experience with the conditions of form...

To this must be added some basic knowledge of the genres and forms as well as of formal and stylistic traits, an elementary system of concepts... Literary education and reading with specific purposes are accompanied and supplemented by regular stimuli:

a) in the direction of the literary public and the book market with its laws and institutions (public libraries, author-publisher-bookseller, assortment and book-stall, book clubs, the book as an object, criticism, catalogues and registers);

b) in the direction of the learning of methods for being together with books, the choice of a book with regard to an aim, the quick survey of the contents of a book..., the meaningful use of a library...

c) in the direction of free reading... (p. 275 f.) =

1818. reads freely articulating externally and internally (32)

1819. comprehends optimally what is read (32)

1820. experiences successful reading and therefore pleasure from reading (33)

1821. experiences that the reading corresponds to a subjective need (12, 72)

1822. has a general motivation for reading (14, 34)

1823. is self-determining in regard to reading matter (14)

1824. reflects critically on what is read (12)

1825. is used to good texts (has taste) (10)

1826. has rational relations to good texts (has judgment) (12)

1827. connects experience with distanced criticism (16)

1828. connects experience with the conditions of form (16)

1829. has basic knowledge of the genres and forms of literature (11)

1830. has basic knowledge of formal and stylistic traits (11)

1831. has basic knowledge of an elementary system of concepts in the field of literature (11)

1832. has knowledge of public libraries (11, 101, 111)

1833. has knowledge of the relationship author-publisher-bookseller (11, 101)

1834. has knowledge of the assortment in book-shops and book-stalls (11, 101)

1835. has knowledge of book-clubs (11, 101)

1836. has knowledge of public book criticism (11, 101)

1837. has knowledge of book catalogues and registers (11, 111)

1838. chooses a book with regard to an aim (06)

1839. surveys quickly the contents of a book (112)

1840. uses a library in a meaningful way (112)

WEST GERMANY

Helmers, Hermann
Didaktik der deutschen Sprache. Einführung in die Theorie der muttersprachlichen under literarischen Bildung (= Teaching the German language. An introduction to the theory of education in the mother tongue and literature). Fifth edition. Ernst Klett Verlag. Stuttgart 1970.

(1841)
The instructional objective of literary education is the independent understanding of literature (p. 295) =

1841. understands literature (12)

(1842-1843)
The enumeration of aesthetic literature makes clear that an important task of instruction is the forming of an ability to make literary judgments as a basis of a critical consumption of literature (p. 296) =

1842. makes literary judgments (12)
1843. consumes literature (16)

(1844)
A purpose of the instruction in literature is therefore to bring young people to an independent apprehension of literary structures (p. 299) =

1844. apprehends literary structures (12)

(1845)
As a result of systematic guidance in the elements of literary structure the pupil is already in the "Grundschule" able to imitate certain kinds of literature - without being conscious of it -(that is, for example, to write a fairy tale) (p. 300) =

1845. imitates certain kinds of literature without being conscious of it, for example, writes a fairy tale (15)

/1841-1845/

WEST GERMANY

Jeismann, Karl-Ernst
Der thematische Deutschunterricht und das Lesebuch (= The thematic instruction in German and the textbook).
In: Der Deutschunterricht, 1966, 18, Heft 4, 23-44.

(1846-1852)
With the aid of the texts in the readers we will teach understanding and critical reading. The theme for this understanding should be the form and shape of the language... This needs immediate and continous training and practice of the attentive mind, the exact linguistic, syntactic and logical distinctions, the observance of shades of meaning, in short, of the foundation of efficient understanding of the language. Such education implies a heightening of the ability to look at and listen to a word, to explore concepts, sentence constructions and the composition of the whole text (p. 31) =

1846. makes linguistic distinctions (32)
1847. makes syntactic distinctions (32)
1848. makes logical distinctions (42)
1849. observes shades of meaning of the language (32)
1850. explores concepts (42)
1851. explores sentence constructions (32)
1852. explores the composition of the text as a whole (12)

/1846-1852/

Department of Educational Research
Gothenburg School of Education
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2. Klingberg, G. The Fantastic Tale for Children. A Genre Study from the Viewpoints of Literary and Educational Research. February 1970.

3. Kääriäinen, R. The Factor Structure of Intellectual Abilities and Signal Sight Vocabulary Learning at Moderate and Severe Levels of Preliterate Mental Retardation. The Scandinavian Research Group on Special Education. June 1970.

4. Stukát, K-G. Teacher Role in Change. Project DPA. October 1970.

5. Klingberg, G. A Scheme for the Classification of Educational Objectives. The LIGRU Project. November 1970.

6. Lindblad, T & Levin, L. Teaching Grammar. An Experiment in Applied Psycholinguistics, Assessing Three Different Methods of Teaching Grammatical Structures in English as a Foreign Language. The GUME Project. December 1970.

7. Levin, L & Olsson, M. Learning Grammar. An Experiment in Applied Psycholinguistics, Assessing Three Different Methods of Teaching Grammatical Structures in English as a Foreign Language. The GUME Project. January 1971.

8. Klingberg, G & Agren, B. Objectives Stated for the Use of Literature at School. An Empirical Analysis. Part I. The LIGRU Project. May 1971.

9. Klingberg, G & Ågren, B. Objectives Stated for the Use of Literature at School. An Empirical Analysis. Part II: Appendices. The LIGRU Project. May 1971.